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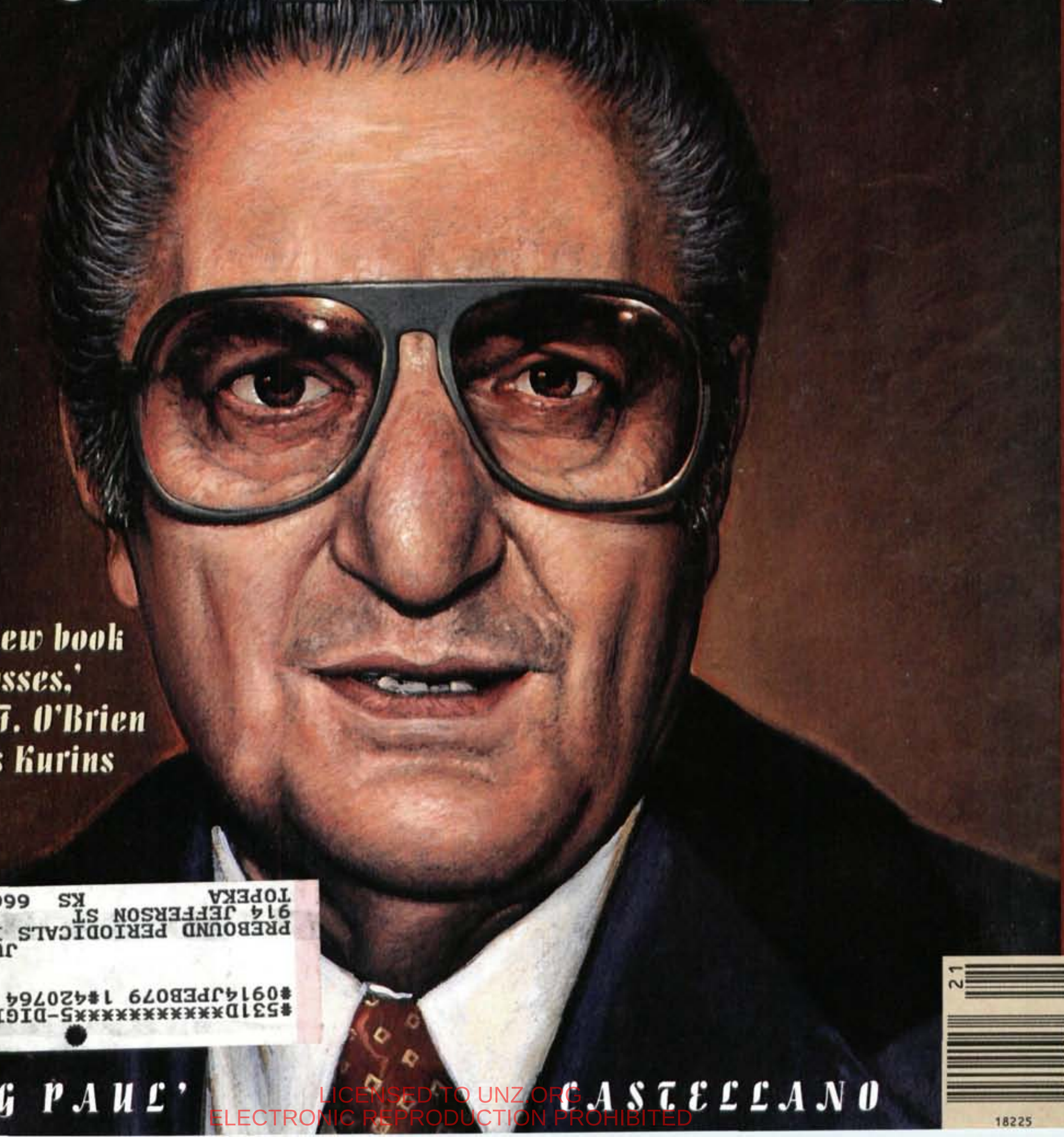

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VOL. 24, NO. 21

MAY 27, 1991

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BY JOSEPH F. O'BRIEN AND ANDRIS KURINS

In March 1983, the FBI bugged the fortress of "Big Paul" Castellano. Then-head of the Gambino clan (he was gunned down in '85), Castellano was *the* Godfather of New York's five mob families. The FBI eavesdropped on some 600 hours of conversation. They heard classic mobspeak—straight from the movies—from guys named Tommy and Piney, Frankie and Funzie. Listen in.

44 New Frontier

BY JEANIE KASINDORF

This time last year, you fussed over *Twin Peaks.* Now there's a new cult hit to decipher: *Northern Exposure.* Fans buzz with leftover *Peaks* blurbs: *quirky, eccentric, offbeat.* Set in make-believe Alaska, *Exposure* follows a New York doctor, the proverbial fish out of water. He has wacky friends: a former astronaut, a hippie D.J., and Maggie O'Connell (Janine Turner, right), who pilots a one-plane airline.

50 Fashion: Storming the Beaches

BY MARTHA BAKER

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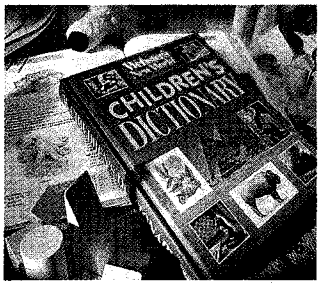

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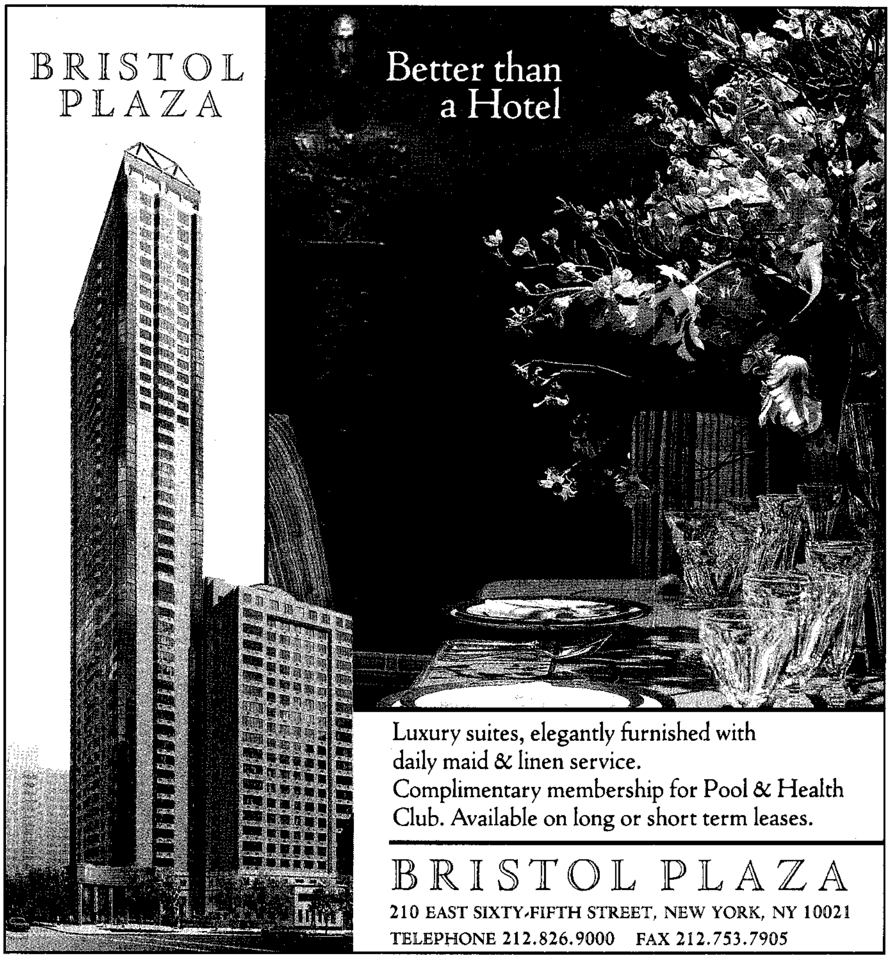
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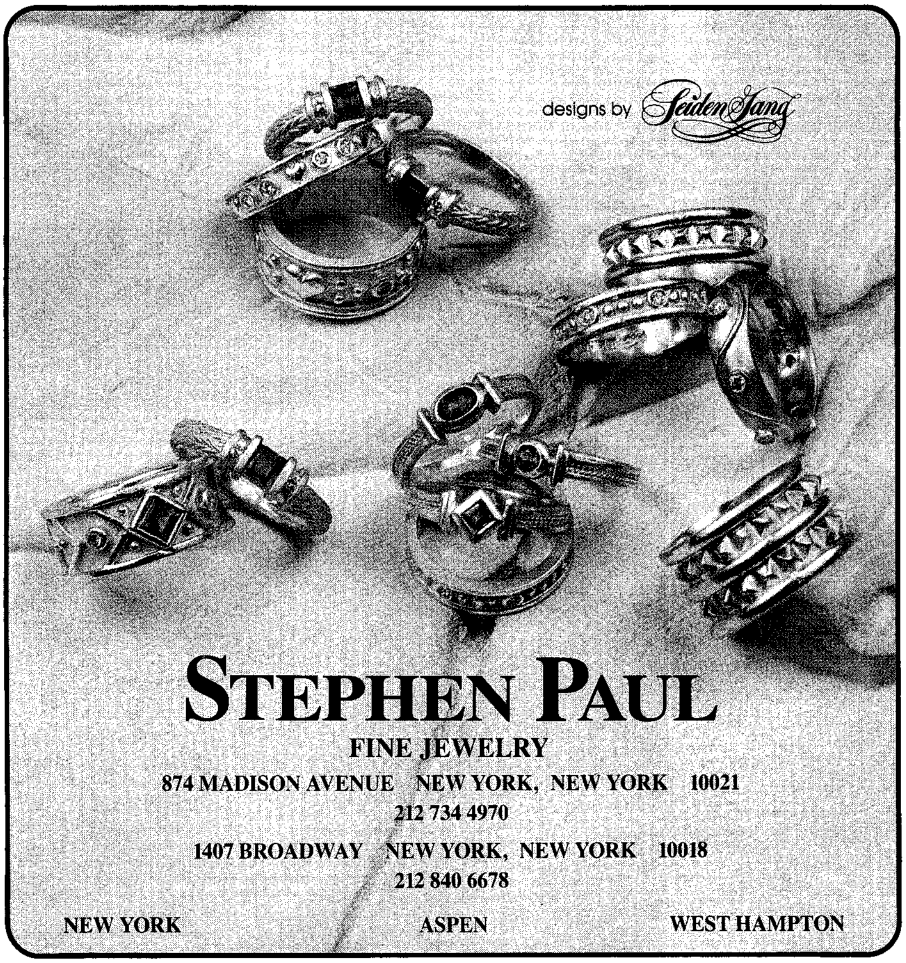
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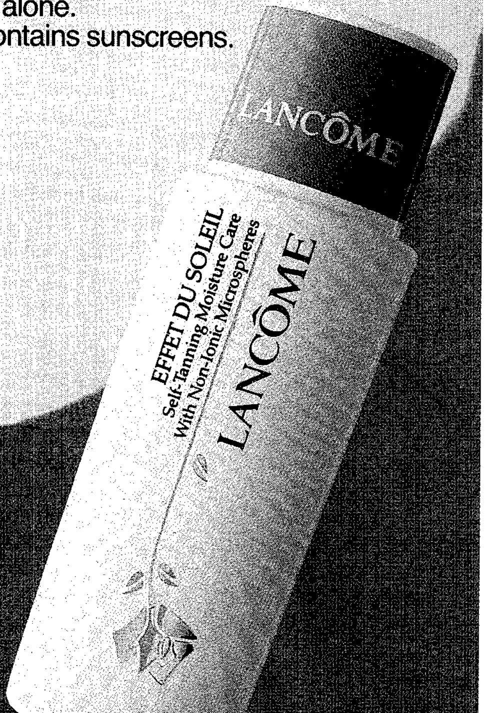
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LETTERS

Less Than We Bargained For

A BARGAIN HUNTER FOR MANY YEARS NOW, I thought your readers might want to know that 6th Avenue Electronics City is not an authorized dealer for several products it carries ["The Ultimate Insider's Guide to Sales and Bargains: Home Tech," May 6]. These items are "gray"—they carry in-store warranties only, as they are made for other countries. As for Tops Appliance City, the store will come down in price—*sometimes.* Over the years, Tops salespeople have refused to give me the lowest price on items for which I have provided newspaper quotes. Reasons have varied from "That's not an authorized dealer" to "That must be a special sale." Just remember that you usually get what you pay for, and paying an extra $100 can save you a great deal of heartache in the long run.

Ava Sterling
Manhattan

YOUR LIST OF DISCOUNT ELECTRONICS stores contains two stores that gave me nothing but grief four or five years ago. Sixth Avenue Electronics sold me gray merchandise without informing me. What I got was a stereo system that was not registered with the U.S. service center. Newmark & Lewis sold me a stove with a promised delivery date. I had to wait weeks for the stove and received no satisfaction from constant phone calls. It was only when I went back to cancel my order that they suddenly found out they could make delivery within two days. Bargains? In many cases, you get much less than you paid for.

Norman J. Oppenheimer
Manhattan

Editor's note: Tops Appliance City will not beat the prices of unauthorized dealers. Sixth Avenue Electronics maintains that it tells customers if the merchandise they are interested in buying is gray.

I WAS AMAZED THAT IN YOUR ARTICLE ON bargains in real estate, locations from Putnam County to the Hamptons were discussed but no mention was made of any part of the city other than Manhattan ["Property," by Stephen M. Pollan and Mark Levine, May 6]. There are many of us who have no interest in chauffeuring our children around until they are old enough to drive themselves or spending our Saturdays mindlessly mowing expansive lawns. Next time, let's hear about Riverdale, Forest Hills, Bay Ridge, and the many other fine city neighborhoods.

Thomas A. McCarthy
Brooklyn

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Scarsdale Mon Amour

I AM DEEPLY DISTURBED AT DAVID HANDELman's distortion of my remarks in his article "The Japanning of Scarsdale" [April 29]. It is unfortunate that I would unintentionally cooperate in such a malicious and inaccurate portrayal of Scarsdale. Your willingness to print such an inflammatory article—which purports to examine problems but with such disregard for how that reportage might exacerbate whatever real problems might exist—is journalistic sensationalism of the worst kind.

Wallis Cooper
Owner/Manager
Reading, Writing & Wrapping bookstore
Scarsdale, N.Y.

David Handelman replies: The quotations attributed to Wallis Cooper accurately reflect my notes taken during the interview. I stand by my story.

AS AN AIR FORCE BRAT, I LIVED IN NINE states and overseas while I was growing up. It's tough being the new kid on the block, and I quickly learned to keep a low profile, lest the other kids resent my being intelligent or mock my stupidity. In terms of their emotional maturity, young people in Scarsdale are no different from children or adults anywhere else in this country. Handelman's suggestion that Scarsdale's "isolative" rich-kid culture is responsible is unfair to the town's residents, who are far more supportive of other cultures than are most communities. (Also, the bookstore owner who was heavily quoted by Handelman is not selectively nasty toward the Japanese—she's nasty to everybody.)

Sally Saker Weingarten
Scarsdale, N.Y.

I KNOW THROUGH YEARS OF PARTICIPATION in Scarsdale's PTA how hard the community is trying to reach out to Japanese families. Being Japanese, I also know how grateful the Japanese parents are to their newly adopted community. I believe the issue here is the way the Japanese companies send their families overseas. Without the companies' involvement, there is only so much that communities can do no matter how hard they try.

Kuniko Katz
Scarsdale, N.Y.

THE JAPANESE GOVERNMENT RECOMMENDS that the children of temporarily relocated Japanese be enrolled in local schools to benefit from the intercultural experience. However, these children must return eventually to Japan's highly competitive environment. Japanese corporations should send only those employees who are willing to stay longer than ten years, or they should provide alternative education options.

Aya Yabe-Duruz
Long Beach, N.Y.

That's Garbage!

CHRIS BYRON'S COLUMN "THE BOTTOM LINE: Trash Fiction" [May 6] is aptly titled. Byron sets up New York City recycling as a kind of wonder scheme—a "quick, low-cost" alternative to incinerators that could rid the city of half its garbage while paying its way in recycled commodities. Then he knocks it down for failing. Recycling was never viewed as a panacea or a money-maker for New York, even by "tree-hugging environmentalists." Nor is this a program that could be quickly put in place. It requires a second garbage-collection system, a new market structure, and changing the habits of 3 million households. However, substantial progress has been made. In two years, curbside collection has more than doubled, containerized service for big apartment houses has gone up 55 percent, and per-ton collection costs have gone down. Contrary to what Byron seems to think, there are stable markets for the glass and paper the city collects. Close to 40 percent of the glass goes back to manufacturers, the rest into our "glassphalt" streets. High-grade office paper earns the city $300,000 a year. As for newsprint, why would the Koreans pay $50 to $70 a ton for wastepaper only to burn it? In fact, they ship it home as return cargo and recycle it into cardboard and newsprint. A major newsprint manufacturer is planning a mill upstate that would take half its capacity from New York City. The city's recycling program is the largest in the nation and faces the biggest challenges. Now, as budget cuts threaten its existence, it is important for New Yorkers to realize that a great deal has already been accomplished.

Marcia Bystryn
Director
Recycling Programs
and Planning Division
New York City Department of Sanitation
Manhattan

Chris Byron replies: Meanwhile, New York taxpayers are losing money on every can, bottle, and newspaper the city recycles. And they're paying for it in part by cutbacks in normal collection services.

THE WEEKEND IS ON SM THE PRESSURE IS OFF

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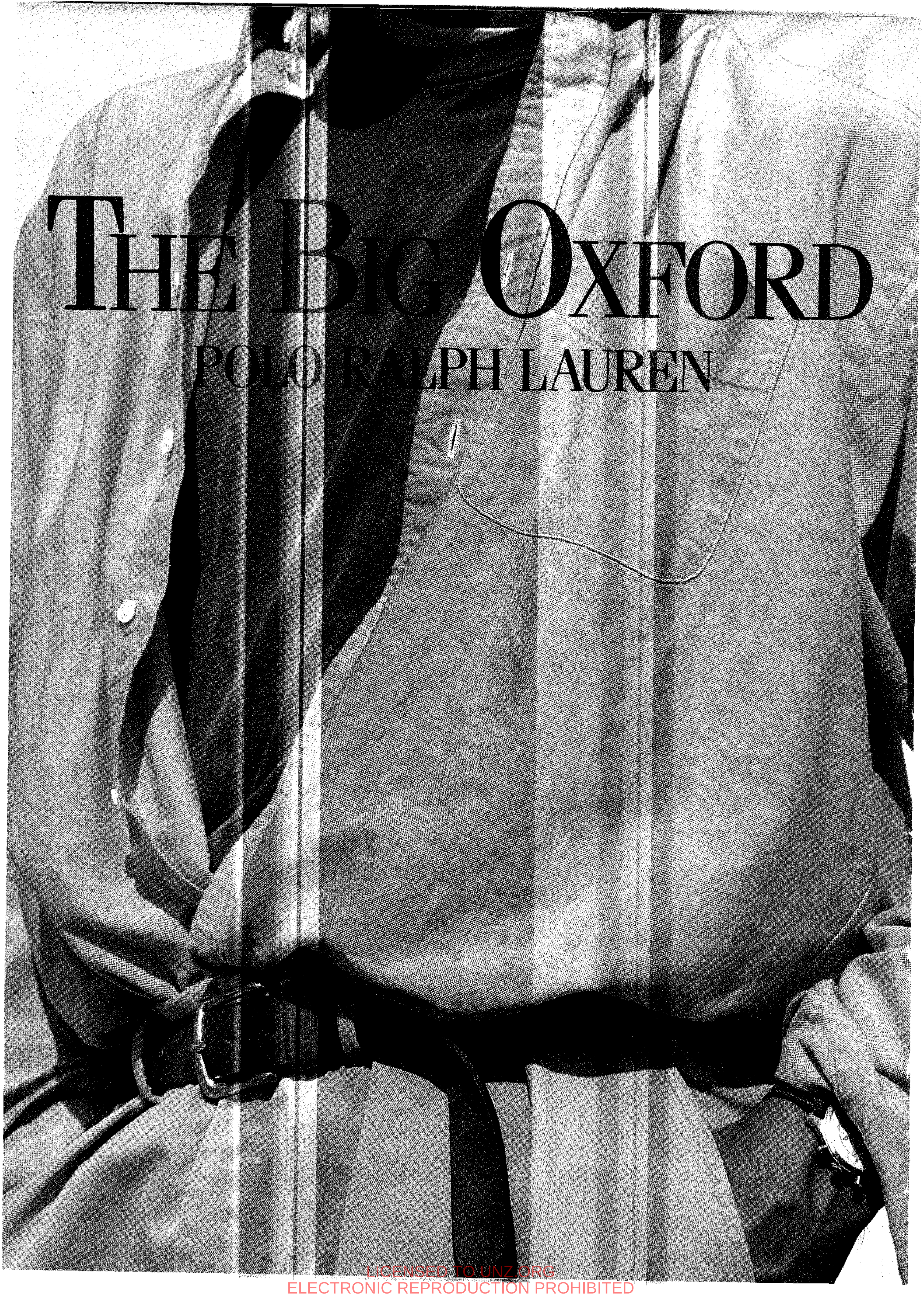
THE BIG OXFORD
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

TRAVELING LIGHT...BEATLE JUICE...TABLE D'HOT...POLICE SIRENS...EXIT STAGE LEFT

MANDELA JAUNTS TO JAPAN DURING TRIAL

Nelson Mandela was overly optimistic about his wife's chances for acquittal. While Winnie Mandela was being tried on charges of kidnapping four youths who were taken to her home and severely beaten, her husband, Nelson, was giving a speech and taking a tour of Kyoto, Japan. Last week, she was found guilty and sentenced to six years in prison.

"He arrived on April 19, met with Japanese officials, and stayed on a few days," says a participant in the International Press Institute conference, who adds that she was shocked to see the leader of the African National Congress in Japan during his wife's trial. "After the speech, he did some sightseeing. He got on the tour bus with the rest of us and didn't seem in any hurry to get home. Finally, I asked, 'How are things going with your wife back home? Aren't you worried?' He said, 'Our lawyers are very good. They are part of the struggle.' "

TONGUE IS ON MADONNA'S MENU IN CANNES

Madonna's fantasy of kissing a woman while others watch was fulfilled again last week in Cannes. At a small dinner party for her new movie, *Truth or Dare,* the exhibitionist-singer invited her guests to play the game of the same name.

"[Fashion designer] Jean-Paul Gaultier dared Madonna to French-kiss Anne Parillaud [who stars in the film *La Femme Nikita*], which she did," says one voyeur, who was at the restaurant Tétou on the Riviera. "Then Madonna dared [Sire Records president] Seymour Stein to French-kiss [actor] Rupert Everett for fifteen seconds. The next thing we knew, he had a recording contract." Madonna, Parillaud, Stein, and Everett could not be reached for comment.

Gaultier and Cannes-jury president Roman Polanski chose to tell the truth, and their answers shocked many of the guests, who included Motion Picture Association of America lobbyist Jack Valenti, producer Dino de Laurentiis, and *Truth or Dare* director Alek Keshishian.

"Polanski was asked who his first sexual experience was with, and he said, 'A boy.' Gaultier's question was whether he had ever slept with a woman," says the source. Gaultier's spokesman says the designer didn't play the game, and an assistant to Polanski says, "Write what you want. It's not our problem. The dinner with Roman and Mrs. Madonna was private."

LIGHT-FINGERED LENNON AIDE LOOSENS LIPS

The man who stole John Lennon's diaries is publishing a tell-all book about the late Beatle. Frederic Seaman, who was working as Lennon's personal assistant when the reclusive musician was gunned down in 1980, admitted taking four diaries and was sentenced to five years' probation in 1983. The judge warned Seaman that if he revealed the contents of the diaries, he could face seven years in prison.

Now Seaman has penned *The Last Days of John Lennon: An Intimate Memoir.* The book is scheduled to be published in September by Birch Lane Press, which just brought out the headline-making exposé of Michael Jackson.

The Lennon book was to be published by Harcourt Brace Jovanovich but was canceled amid questions about whether Seaman had a confidentiality agreement with the musician and his wife, Yoko Ono. Seaman says that although no valid agreement exists, he won't reveal the contents of the purloined diaries. Ono's lawyer says she won't block the book and adds, "That chapter in literary history has been played out." But Birch Lane publisher Steven Schragis says the author has fresh revelations: "He worked closely with the Lennons and has an interesting story. He will also tell his version of what happened with the diaries."

ASSOCIATE EDITOR: DEGEN PENER

COPS HEADING CUTS OFF AT THE PASS?

Is the Police Department's public-information office trying to justify its size? On five of its twelve phone lines, the division has installed an answering machine that counts the number of inquiries it receives each day. "There's friction because the mayor's press office has about half as many press officers per shift as the police," says an insider.

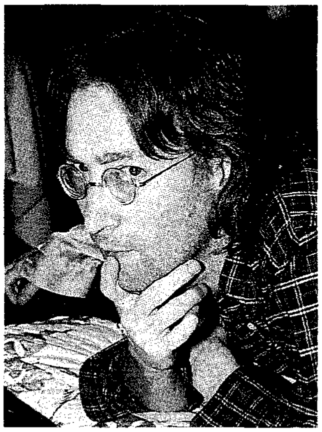
A police spokeswoman denies there's tension: "I kept getting complaints that no one was answering the phones. So I ordered an answering machine, and it just happened to have a counting device."

A NEW SCRIPT AT THE *TIMES*

The New York *Times* is giving Off Broadway plays short shrift, says a coalition of the-

MADONNA IN CANNES

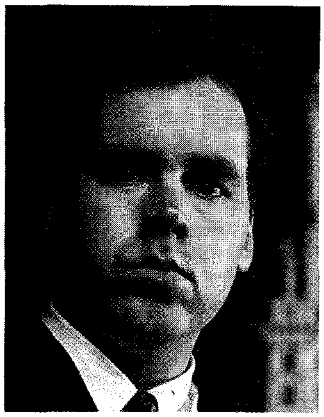
NELSON MANDELA



JOHN LENNON

Photographs: top, Aslan/Sipa; center, Georgef De Keerle/Gamma-Liaison; bottom, Bob Gruen/Star File.

ELLIS IS NO ISLAND...A *STAR* IS BORN?...BRET FÊTE...CUOMO ON THE GO...JOCKEY SHORT



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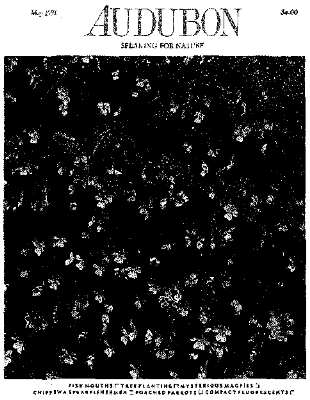
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***AUDUBON* MAGAZINE**

ater companies. "Some theaters that had all of their works reviewed in the past are seeing reviews not run at all or running only when the show is about to close," says Kate Busch, executive director of the Alliance of Resident Theatres/New York, which represents 120 nonprofit stages.

Busch's group also isn't satisfied with the *Times*'s recent decision to group Off Broadway reviews together in a new section on Wednesdays. "They are not really reviews," says Busch. "The critics have a lot more to say than that."

Cultural-news editor Paul Goldberger says the reviews are "slightly" shorter, but "not in a way that compromises the ability of our critics to say what they wish. I'd like to make [the section] bigger. The reviews used to be stacked up like planes waiting to take off at La Guardia. [We're] creating a guaranteed, dedicated space for them."

PSYCHO SCRIBE VOUCHSAFES VICTIMS

Does Bret Easton Ellis want to change his image, or is he planning to do some research for his next book? The author of *American Psycho,* who writes in gory detail about sadistic violence against women, is now supporting victims' rights. Publishing's *enfant terrible* has bought a ticket to "Carnevale di Venezia," a Victim Services Agency benefit later this month. Robert Rauschenberg and other artists have designed masks, which will be auctioned at the event. "Ellis is friends with Jay McInerney, who is dating Marla Hanson. She *really* was victimized," says a source. "Maybe that's the reason Ellis is going."

1 MILLION VISITORS AND (NOT) COUNTING

The one millionth tourist visited Ellis Island recently, but park officials aren't publicizing the landmark event. "It's no secret," says one insider. "But we've decided not to call attention to it. We've become victims of our success. We don't have enough support staff to keep up with the people who *already* visit here—much less the ones who would come as a result of any additional press." Another insider says that with all the budget-cutting going on, the national park doesn't want to draw attention to itself. Says a spokesman, "We really don't need to promote the place."

TRADING UP ON FOREIGN TRADE?

A recent appointment by Mario Cuomo, say some political insiders, is another sign that the governor is eyeing a bid for the presidency. Cuomo has named Stephen Schlesinger, the son of historian Arthur Schlesinger Jr., to be director of the state International Organizations office, a new position. "Cuomo is saying the move is to increase overseas business," says one source. "But he really wants to enhance his international ties." The former special assistant to Governor Cuomo disputes that interpretation. "New York is an important player on the international scene," says Schlesinger. "This is an effort to strengthen that position."

WILL *AUDUBON* GO FROM TERNS TO TABLOID?

Audubon, the staid 104-year-old nature magazine, may be getting a new editor: Malcolm Abrams, formerly of *Star,* the national tabloid. After a recent focus group found *Audubon* "inaccessible," its editor of 25 years, Les Line, was fired while he was in the middle of putting out the May issue.

"There are shorter pieces now, but they're not as sensationalistic as some people had feared," says one staffer. "We don't have any articles about celebrity scandals or aliens."

Interim editor Abrams raised eyebrows when he killed a story by Jeff Wheelwright on the environmental impact of the Gulf War oil spill, an article that cost the magazine more than $25,000. At the time, Wheelwright was also up for a job as the editor. "I didn't like the story," says Abrams, who dismisses talk of staffers' concern. "I've worked at places other than *Star.* . . . Anytime there's a change in editorship, people get nervous."

RESTAURANT NOTES FROM ALL OVER

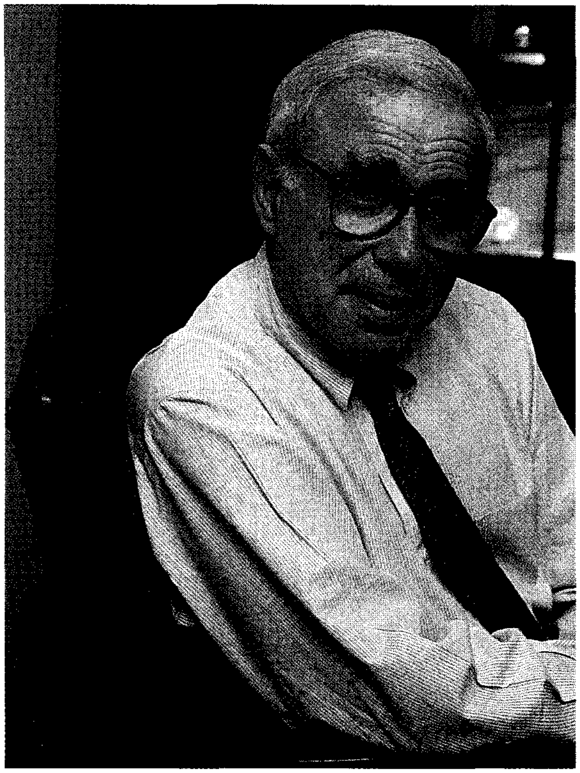
For the first time in more than a decade, the '21' Club is adding another trademark jockey statue to its collection. The figure, dressed in blue-and-pink riding silks, will be placed in front of the West 52nd Street restaurant next week, according to '21' chairman Ken Aretsky, bringing the total to 26. Each jockey is installed after board members vote to honor a '21' patron; this one is for the Brophy family, whose colt, Strike the Gold, just won the Kentucky Derby. . . . Miami's resurgence is attracting a lot of interest from New York restaurateurs. Mark Fleischman of Tatou and the owners of the Coffee Shop have been scouting locations there, while Barocco plans to open Barocco Beach in Tony Goldman's Park Central Hotel this summer. . . . The Coyote Grill's Brendan Walsh is opening a new restaurant in Great Neck in four months. The unnamed place will serve more than just southwestern food, he says.

Photograph top, by Mario Ruiz/*Time* magazine.

RALPH LAUREN AT 72ND STREET

The City Politic/Joe Klein

NEW YORK TO DAVE: GET REAL!



ROHATYN: *A classy and apt proposal.*

CALLING DINKINS'S BLUFF

SLOWLY, LAST WEEK, THE CITY DIGESTED the mayor's latest attempt to find a way out of the budget mess—and, within days, almost all the interested parties, from the bond-raters to the advocates for the poor, from *Crain's New York Business* to *The Village Voice,* came to the same conclusion: It will not do. The "Dave to New York: Drop Dead" budget proposed by the mayor in a televised welter of sweat, tears, and righteous indignation on May 8 was a terrifying abdication of responsibility. Dinkins, who wafted into the mayoralty on a gust of union support and then dedicated his administration to the city's children, found himself having to choose between the two. He chose chaos, and the unions.

The mayor would be well advised never to play poker. He bluffs poorly. The strategy was okay: Announce $1.5 billion in cuts, then make it the responsibility of the state, the unions, and Felix Rohatyn of the Municipal Assistance Corporation to come up with more money or better ideas. But the quality of the mayor's proposal—axing, among other things, the Central Park zoo ($2 million), one out of four streetlights ($4 million), lead-paint inspections ($448,000), pest control ($1 million, at a time when rabies is on the rise), school vision and hearing tests ($7 million), and so on, on and on—was so petty and unsophisticated that no reasonable person could take it seriously.

His bluff was quickly called by the *bonditti.* Standard & Poors warned it might lower the city's bond ratings if Felix Rohatyn went ahead with his plan to help plug the budget gap with $1-billion in MAC money over four years. Rohatyn's proposal had been classy and apt: He had promised the money—*if* the unions made concessions first, and *if* the state Financial Control Board could certify that the city was moving toward a budget that was truly balanced. The bond-raters short-circuited this process by saying, in effect, that *they* didn't believe the city was moving toward a balanced budget.

Rohatyn's plan might have produced the same result. Allen Proctor, the Financial Control Board's executive director, has taken a dim view of the mayor's shenanigans. "You ought to have an idea of what you want to achieve with your administration," said Proctor last week. "What's needed is a budget review that is program-driven rather than dollar-driven. This requires a decisiveness, an overall view, that we haven't seen so far. I don't know where [Dinkins] wants to take us."

Proctor makes a crucial point. The mayor's budget review has reflected two essential Dinkinsian qualities: paralysis and denial. Rather than take charge himself, he kicked responsibility back to his commissioners, who did what commissioners almost always do: They cut the most high-profile programs. A deputy commissioner is far more valuable to his or her boss than any three lead-paint inspectors; inevitably, the people who work outside the building—with the public, that is—get axed. The "deputy" and "assistant"-level apparatchiks have been a virus metastasizing throughout the system.

Dinkins *has* made a faint pass at *perestroika.* He appointed a Management Advisory Task Force, which came up with some very good ideas—like "managed" Medicaid, which soon could save the city $500 million per year (and provide better care for the poor). But the task force had a fatal flaw: It was so larded with union leaders that it could never consider a coherent, long-term reduction of the city's work force.

For example, the task force could only glance at, then step lightly around, privatizing city functions in any area that might cost union jobs—even though many other cities are pursuing this on a grand scale. Chicago has privatized towing and parking-violations operations, and made a $12-million profit. Fort Worth turned over its zoo to a not-for-profit group. Philadelphia, near bankruptcy, is likely to privatize its sanitation and custodial services after its next mayoral election. According to the New York *Times,* the money saved usually runs from 10 to 40 percent.

In general, the mayor has refused to take a clear look at labor relations in the city. For example: Fringe benefits represent 36 percent of the value of municipal labor contracts, as opposed to 27 percent in the private sector. Lowering the fringes to 30 percent would save the city $600-million. But in negotiating raises for the teachers, Teamsters, and municipal employees last fall, the city actually *improved* the fringe package—with no major "productivity" concessions in return. Neither the mayor nor the governor will even consider changes in the brainless, sclerotic civil-service system.

"Everyone in this town is scared to death of labor," said a prominent elected official. Even the Citizens Budget Commission, a business-funded good-government group, refused to make any concrete suggestions when it proposed, in a new report last week, that the city and state work force be downsized by 20 percent.

But mere "downsizing" isn't enough at this point. The mayor has to decide *which* services he wants to keep. He has to explore creative ways to provide for the city's needs—perhaps privatizing some functions, using nonunion labor in others, and maintaining a fairly paid but more accountable union work force in the rest. For example:

The city spends $231 million per year to overpay school custodians (they make $57,000 on average as opposed to $36,000 elsewhere), who have a union contract that says, among other things, that they have to mop the cafeteria floor only once a week. The city spends $494-million a year paying Barry Feinstein's Teamsters to run the public housing proj-

Photograph by Carol Halebian/Gamma-Liaison.

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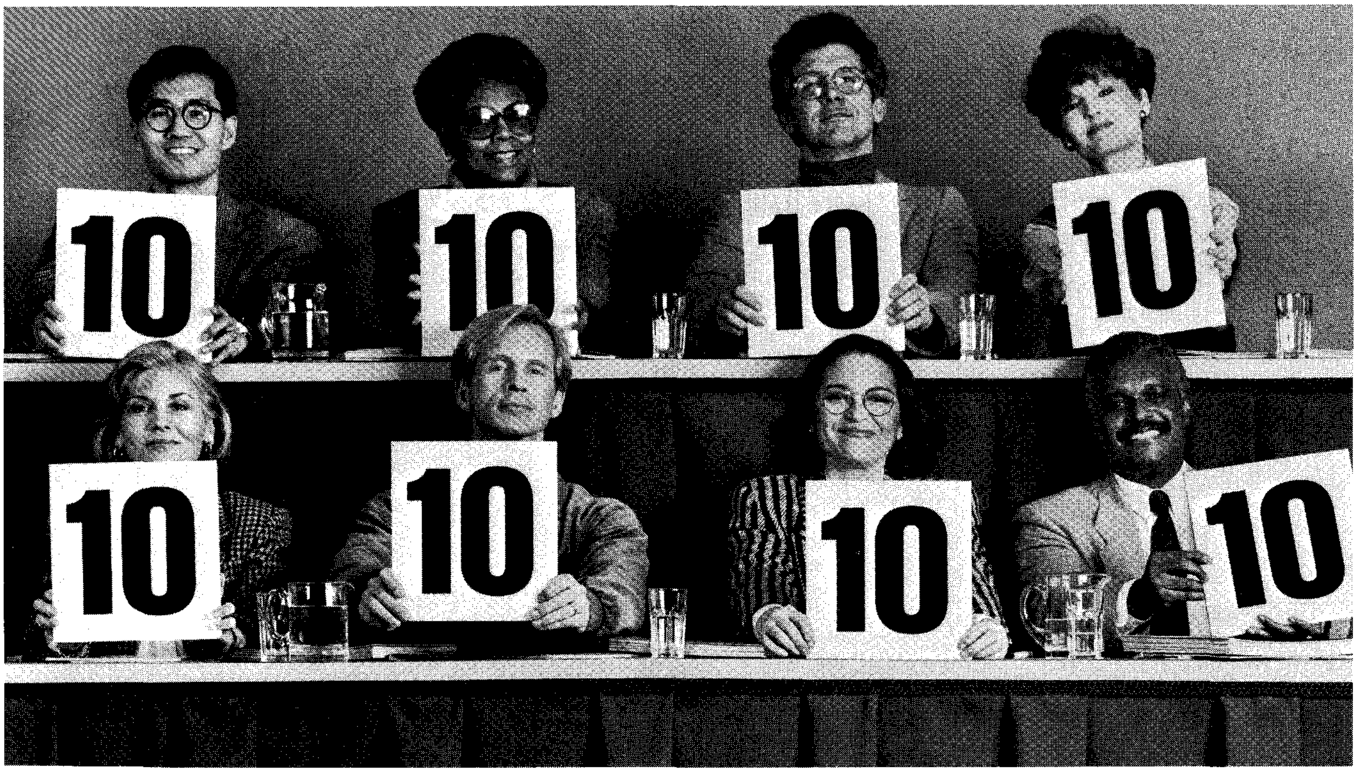

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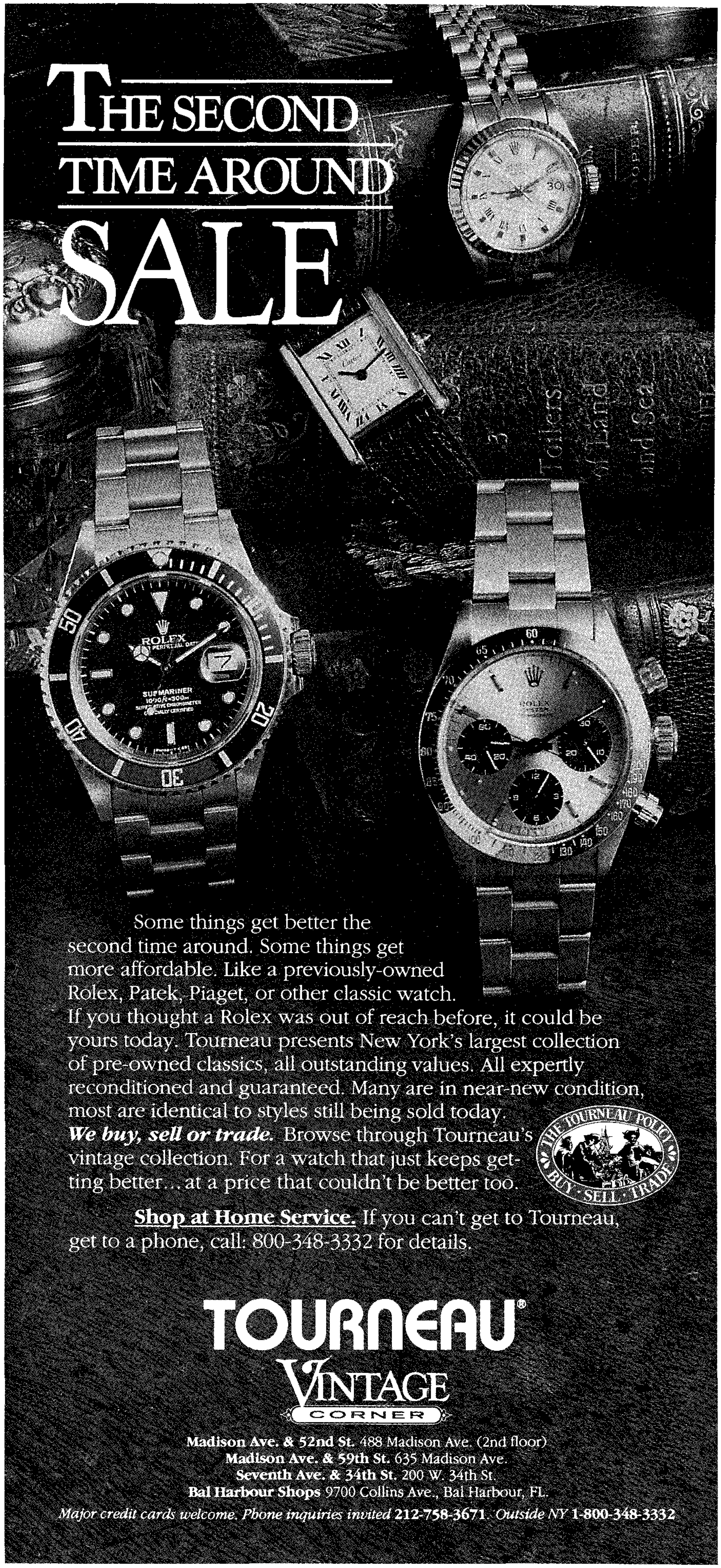
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ects. Both unions should go or be drastically cut back: Parents, students, and tenants can—and probably should—do basic cleanup work. More complex services, like boiler maintenance, can be contracted out. The savings could be immense, as they would be in other venues—parks, libraries, the inspection agencies—where unions now do work that various nonunion personnel (like petty criminals, college students, and trained apprentices, respectively) might do.

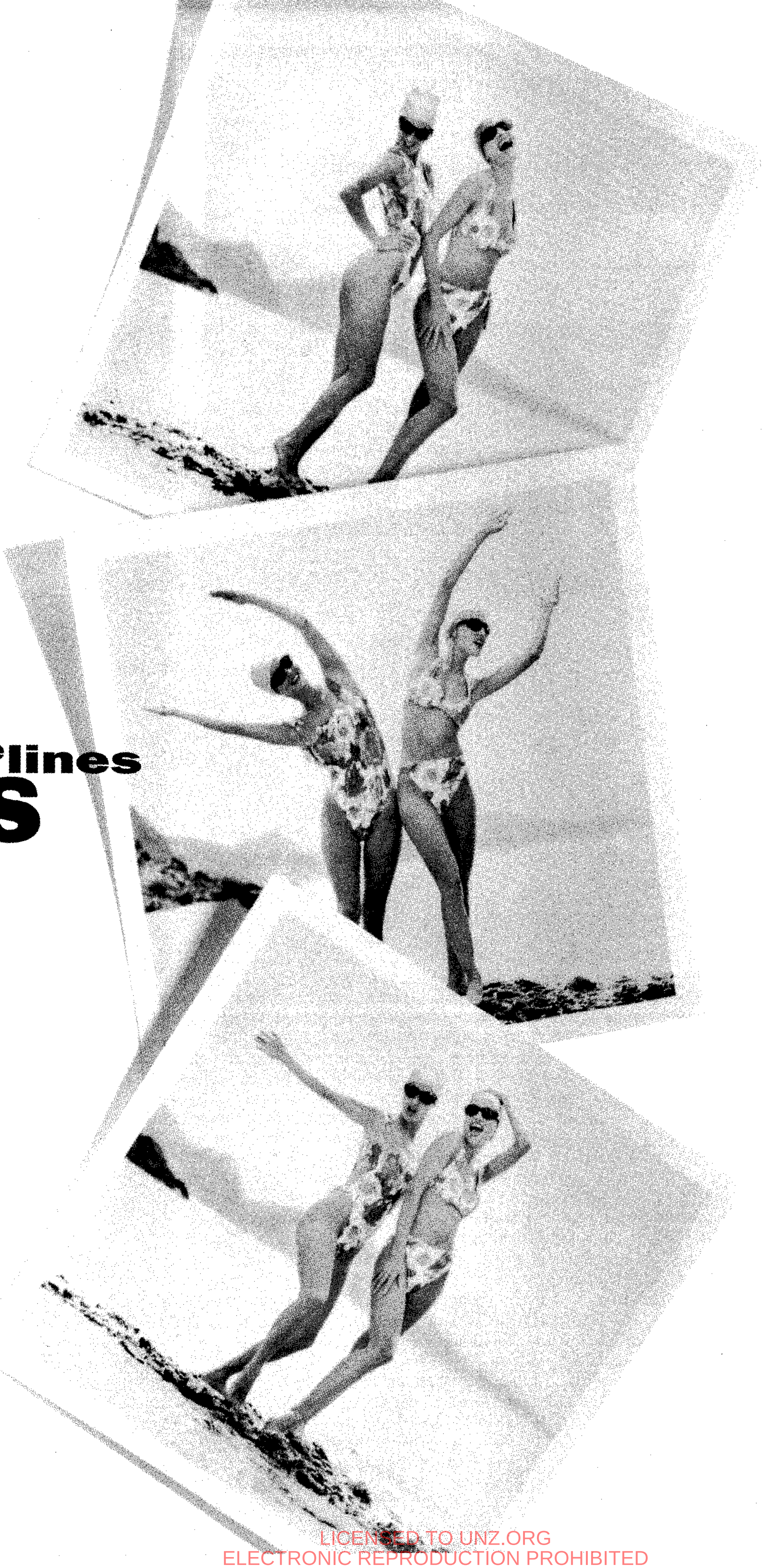
In its report, the Citizens Budget Commission also had several good ideas for saving money by eliminating hidden subsidies middle- and upper-income people get—abolishing tax breaks for real-estate developers, means-testing rent control and college tuition. (Rent regulation may cost the city as much as $1 billion annually; direct rent subsidies to the poor would be far more efficient.)

Obviously, these sorts of changes can't take place in the next six weeks. They require years. Luckily, the mayor has a means to ease the transition: the Financial Control Board. If Dinkins were to come up with a credible multiyear plan to creatively restructure the city government, the FCB could approve the deficit financing necessary to smooth the transition. Unfortunately, though, the mayor has dug in his heels. He sees the FCB as an emasculation, an admission of defeat. Allen Proctor thinks this is, to say the least, melodramatic: "Even in a control period," he said, "the mayor makes the taxing and spending decisions."

Dinkins's stubbornness is one of his worst qualities. It has hurt the city before, most notably in his insistence on his "Safe Streets, Safe City" police plan. The plan itself was a good one: There *should* be more cops on the beat, fewer in patrol cars and at headquarters. But similar "community policing" force levels could have been achieved by changing union work rules (some of which, in fairness, the city has demanded in the current negotiations) and hiring fewer cops.

But the mayor insisted on pushing his more elaborate and costly plan, especially after some people—*mea culpa*—said it was dead on arrival, the Legislature would never pass it. The mayor's reaction to what he regarded as wounding, personal criticism is instructive and rather chilling: He stuck with his plan and eventually won approval from the state Legislature for a big tax package to pay for it, but only after he ceded a fair amount of budget authority to the Albany pols, limiting his options in the current crisis—a net loss for the city.

The great fear is that the mayor will be equally stubborn about his current budget scheme, denying children vision tests so that he can prove his "toughness." But make no mistake: It's not just the mayor's pride and political future that's at stake now. It's his soul, and the city's. ■



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The Bottom Line/Christopher Byron

DOWN THE DOWN STAIRCASE

SPRING FORECASTS

THE LAST TIME I WROTE ABOUT THE STOCK market and the economy, Desert Storm was reaching its finale. Euphoria seized Wall Street as upward-spiraling share prices seemed bent on retracing all the lost ground from the slide that had begun the previous August. Economists spoke of a recovery beginning at midyear; market analysts were enthusiastic about the start of a new bull market for the nineties. Wherever one turned, there was talk of a 3500 Dow lurking just around the corner.

Well, forget it. Economic expansions and lasting bull markets depend ultimately on rising corporate earnings. And by late February, at least some market analysts were beginning to warn that the Dow Industrials would not get much above 3000—mainly because the economy remained weak and corporate earnings were flat ("The Bottom Line: The Omen," February 25, 1991).

RECOVERY MIRAGE?

	GNP	3-Month T-Bill Rates	Inflation	Unemployment
Current Level	-2.80%	5.56%	4.9%	6.6%
Consensus Forecast*	⬇0.80%	⬇5.80%	⬇3.6%	⇧6.8%
Data Resources	⬇1.00%	⬇6.10%	⇧3.1%	⇧6.9%
The WEFA Group	⬇1.51%	⬇5.61%	⬇4.4%	6.3%
C. J. Lawrence	⬇0.00%	⬇4.75%	3.2%	⇧7.0%
Sanford Bernstein	⬇2.00%	⬇6.50%	⬇4.5%	6.2%
Aubrey G. Lanston	⬇0.10%	⬇5.00%	⬇4.0%	⇧7.3%
Swiss Bank Corp.	⇧0.80%	6.70%	⬇3.4%	6.5%
Griggs & Santow	⬇0.70%	5.45%	4.4%	6.8%

* SOURCE: EGERT'S BLUE CHIP INDICATORS, SEDONA, ARIZ.

Here's a summary of what seers now say the U.S. economy will look like at year's end. Arrows indicate the direction of the latest revision in the forecast. No arrow indicates that the forecast is unchanged.

Three months later, it looks as if they were right. Now, all of a sudden, economists and market watchers everywhere are pushing back their estimates regarding when the recovery will begin, as well as scaling down their forecasts of how strong it will be.

"Some indicators suggest the recession is worsening," reports Edward Yardeni of C. J. Lawrence, one of the most consistently optimistic analysts on Wall Street. "This is a very disturbing development and suggests that the recession might turn out to be longer and deeper than expected by most economists, including ourselves."

Look at the table of forecasts on this page. On the list are two of the world's leading econometric-forecasting companies—Data Resources and the WEFA Group—along with three Wall Street investment firms, a major multinational bank, and an independent economic-and-financial-consulting company, Griggs & Santow, Inc.

No firm on the list now looks for a strong recovery from the current slump, and most have lately scaled back their forecasts accordingly. They now look for a tardier and weaker recovery—with lower interest rates and inflation, yet higher unemployment—than they foresaw only recently.

That's bad enough news for the U.S. as a whole. Economists like David M. Jones of Aubrey G. Lanston & Company now say that a sustained recovery may not begin before the middle of 1992—and may be weak and hesitant when it finally does get going.

And it's particularly worrisome news for New York City, which is suffering from an intensified case of the same economic malaise that is gripping the national economy—runaway deficits, an overbuilt real-estate market, and shaky financial institutions. New Yorkers thus may not see a recovery in the city's own economy until late next year or perhaps even 1993, underscoring the urgent need to pare back the city's public spending dramatically—to a level that New Yorkers can afford on their own. After all, as things are now going, the sort of state and federal aid that New York enjoyed in the past may not be available again for many years—if ever.

There's plenty of reason for concern all around. Interest rates have been easing for months, and that normally stimulates borrowing and investment. Yet this time, nothing's happening. Banks are reluctant to lend to less than Grade A clients, and many potential customers can't (or won't) borrow.

"This has echoes of the thirties," says Jones. "The economy's problems involve too much debt on the balance sheet, not excess inventories." As a result, though many on Wall Street are urging the Federal Reserve to push rates still lower, doing so may not accomplish very much—at least not right away.

Meanwhile, the self-congratulatory mood of Desert Storm has dissipated like air escaping from a balloon. Militarily, the U.S. won a victory in Kuwait and southern Iraq. But Kuwait now lies in ruins, while Saddam Hussein remains in power in Baghdad, shooting his pistol into the air as U.S. forces leave the battlefield. All in all, it's not surprising that consumer-confidence surveys have begun to record slippage as people have turned from the endless mysteries of the Middle East to focus anew on their shrinking assets, their mountainous debts, and the possibility of being laid off back at home.

On Wall Street, one no longer hears talk of trees that grow to the sky. Instead, trading volume on the New York Stock Exchange has declined steadily since March—a sure sign of a fizzling rally—as investors have begun to fret over committing yet more money to the market at prices that just don't seem sustainable.

Though the Dow Industrials have tried many times to pierce what has come to be known as the "3000 barrier," the average has actually closed above that level only once—on April 17. Now, well-regarded economists like Jones of Aubrey G. Lanston & Company have begun to wonder aloud whether a sudden jolt from an unexpected direction—a big bank failure, say, or the collapse of an insurance company—could trigger an October 1987–size selling panic all over again. Jones says he suggested the notion—"half tongue in cheek"—at a recent Aubrey G. Lanston strategy meeting, and "no one laughed."

The market is having trouble advancing for a simple reason: Business stinks. No one need remind New Yorkers what that means in this city. But New York's neglect of its manufacturing base in favor of trendish, eighties-era businesses like investment banking, which are themselves now suffering, is hardly unique.

Back in the eighties, it was fashionable to speak of the U.S. as being the world's first "postindustrial" economy, with suit-and-tie jobs in the service sector replacing the soot-and-grime business of actually building things in plants and factories. As a result, capital investment in those areas suffered, and no one seemed to mind much as whole sectors of the economy became increasingly uncompetitive.

Yet new statistics just released from the Commerce Department show that weakness in manufacturing resulted in most of the country's economic slowdown in the late eighties. And it is that very weakness—along with the collapse in banking and commercial real estate—that has now tipped the economy into recession, not just in New York but around the country.

The latest report from *Nelson's Earnings Outlook,* which monitors earnings forecasts for publicly traded companies on a monthly basis, paints a grim picture. According to the *Outlook,* in May, Wall Street analysts reduced their 1992 earnings forecasts for 1,169 companies while raising their forecasts for only 598—a nearly two-to-one ratio that suggests plenty more trouble for stock prices ahead.

Earnings estimates for General Motors, the country's largest manufacturing firm, are down from only a month ago. So, too, is the earnings outlook for Ford and Chrysler. "Until prospects for these companies improve, a recovery for the economy as a whole will be difficult," says William Griggs, a partner in Griggs & Santow. "The ripple effects of their business are just too great."

According to the report, the outlook is likewise gloomy for Georgia-Pacific, the country's largest paper-and-forest-products company, as well as for International Paper. Ditto for Deere & Company, Eaton Corporation, Nucor Corporation, Reynolds Metals, Schlumberger, Ltd., Snap-On Tools, TRW, United Technologies, USX (formerly U.S. Steel), Westinghouse, and many other firms. All these companies—the automakers included—are in major manufacturing sectors of the economy, collectively employing more than 2 million workers. Yet customers either don't want or can't afford to buy the big-ticket products and services these companies have to offer.

"Business investment just isn't taking place as fast as we expected," says Griggs. And, he adds, since personal income hasn't grown, consumers can't fuel the recovery, either.

"We're looking at problems that will be with us for a long time to come," he warns. The emerging picture of tomorrow? Not of booms or busts but of an interminable hacking and wheezing as the economy struggles to recover from years of excess. ▬

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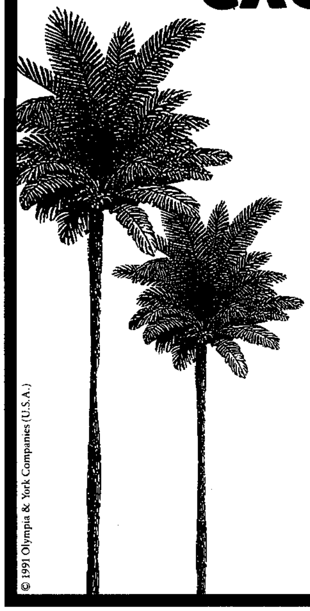

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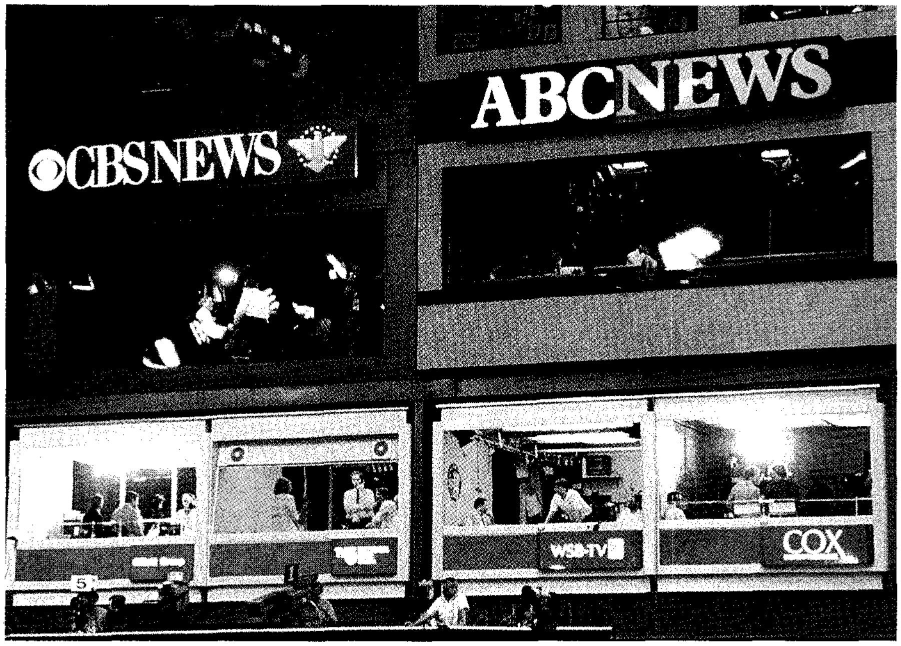


GONE WITH THE WIND?: *Big-time convention coverage in Atlanta in 1988.*

Photograph by Allan Tannenbaum/Sygma.

THE NETWORKS KEEP CUTTING

THE REPUTATION OF WILLIAM S. PALEY, THE founding father of CBS, took a battering in his last years; but no matter what biographers wrote of his personal failings, no one ever said Paley didn't care. When producers of the *CBS Evening News* changed a typeface on the show's opening graphics, Paley was on the phone, demanding to know why he hadn't been consulted. Once, he called the control room to complain about the set on a CBS soap opera: The carpets looked cheap.

These days, a caring proprietor's attention to onscreen typeface or tacky props sounds quaint, an echo from another time. The networks' current owners—not only at CBS but also at NBC and, to a lesser extent, ABC—worry about a larger, more chilling picture. The 1990–1991 season officially ended last month. The news, obviously, goes on, but for audience-measuring purposes, the networks' "year" is over. Now it's time to pick through the rubble and figure out whether there can be many more years like this past one.

The season began on a journalistic high, with the Iraqi invasion of Kuwait last August. According to figures from the Center for Media and Public Affairs in Washington, the evening broadcasts turned the Gulf crisis into "the biggest news story in television history." More stories were devoted to the Gulf in a shorter time period on the three networks than to any other event previously charted by the center.

The adrenaline rush of coverage drew even more viewers, particularly when the air war began in January, and again during the 100-hour ground campaign. But after the cease-fire in March, the Gulf's narrative line turned muddy, and the audience's attention began to wander from the burning oil fields and the plight of the Kurds. The networks were left with their own war damage: an estimated $55 million in extra costs and lost revenues for NBC alone.

Only in the past few weeks has it become apparent how much the network-news audience has leveled off. In the first week of May, for example, all three evening news shows were below the magic number ten. That is, neither Peter Jennings's *World News Tonight* on ABC, nor the *NBC Nightly News With Tom Brokaw*, nor the *CBS Evening News With Dan Rather* managed a Nielsen rating of 10 or more. (For the record, the numbers for the overall September-to-April season were *World News Tonight*, 11.6; the *NBC Nightly News*, 9.9; and the *CBS Evening News*, 9.8. Each full ratings point equals about 1.5 million viewers.)

These figures didn't catch people by surprise. The networks' share of the audience has been slowly but steadily dropping. Four years ago, NBC and CBS had a 12 and ABC a 10.5. Years ago, too, ABC, CBS, and NBC began reshaping their news for the CNN era. The old-line networks knew viewers could get the first reports from Ted Turner's 24-hour news network or from the networks' own affiliates, whose newscasts went on before Dan and Tom and Peter.

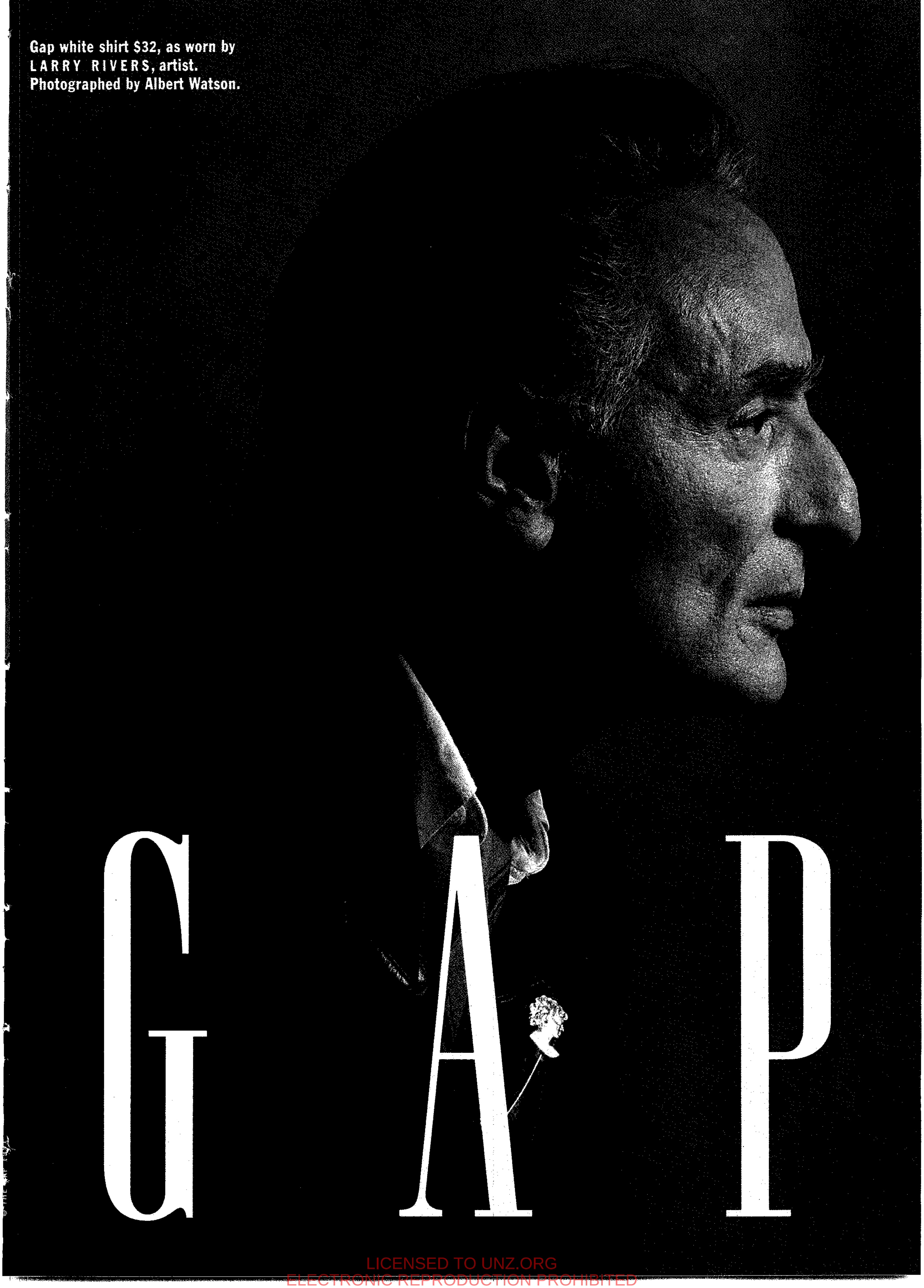
The initial changes were predictable. The three networks began moving away from hard news whenever possible. They did more cost-effective feature packages. ABC was first with its "American Agenda" and "Person of the Week." NBC started "The Daily Difference"—regular three-minute reports on personal health, medicine, crime, and "people and ideas." CBS began "Eye on America."

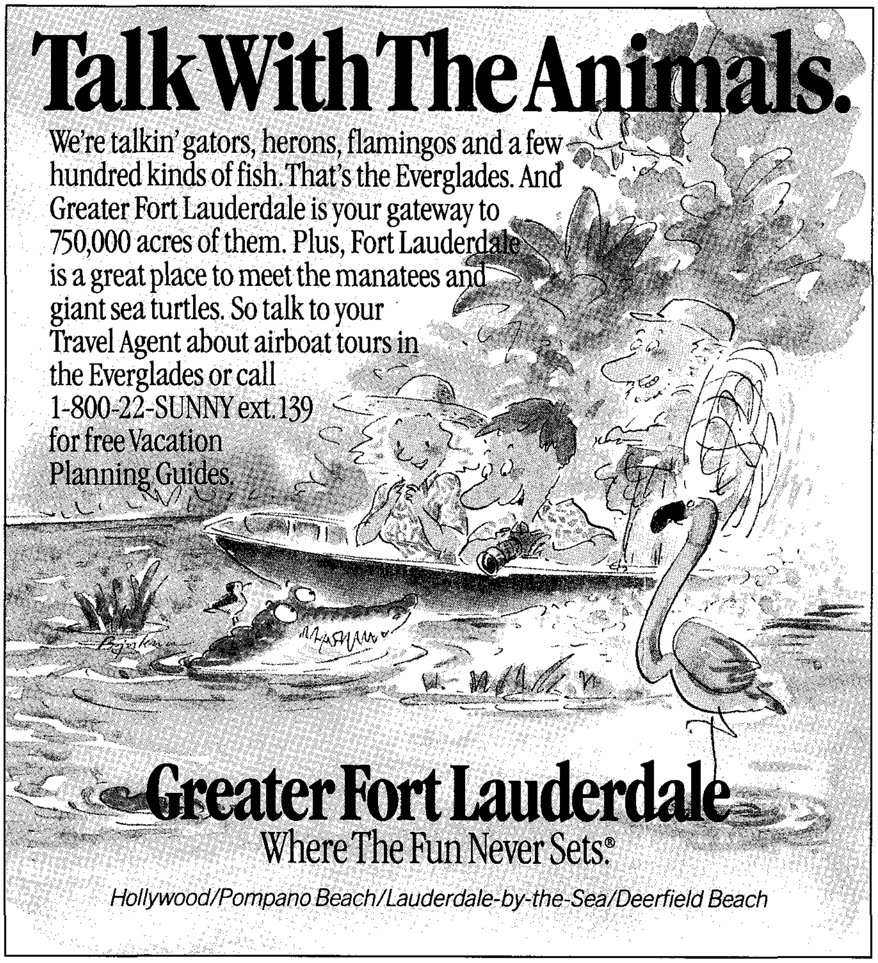
Along with these "people-oriented stories," the networks cut back on their news-gathering operations, closing bureaus, laying off staff, and moving activities to "right to work" states. NBC reduced its work force from 8,000 to 5,700 (and the news division from 1,250 to 1,000). ABC closed bureaus in Chicago, Boston, and Dallas. CBS made the biggest cuts: The onetime blue-chip network is down to six bureaus overseas; in the past year, both Johannesburg and Beijing were "downsized" (CBS's term).

The cutting has slowed a bit but not entirely. The latest phase affects those who'd survived the initial economy waves. Broadcast stars are being asked to renegotiate their contracts. Last month, Connie Chung took a pay cut of $800,000 from her estimated $1,800,000 annual salary. She had asked CBS to lighten her work load so she could try to have a baby, and the arrangement was outwardly amicable. Other correspondents, including several familiar faces on the news, are now in much more tense contract talks.

In addition to give-backs, management expects more output from the survivors. "There's a new pressure to produce, to get more stories on," says a Washington correspondent. "People are counting their minutes of airtime." A reporter's hustle is admirable until it turns to hype. The *CBS Evening News* carried a feature on the laid-back schedule of Dan Quayle two weeks ago. Competitors claim the piece had zero news value: "It had the feeling of being a product of the pressure to get on the air," in the words of one White House correspondent.

If downsizing didn't affect the quality of the on-air reporting, that would be real news. But, of course, it has. In recent weeks, CBS broadcast two potentially compelling "people stories." One involved a New Hampshire high-school teacher on trial for allegedly conspiring to


Gap white shirt $32, as worn by
LARRY RIVERS, artist.
Photographed by Albert Watson.
GAP
© THE GAP 1991



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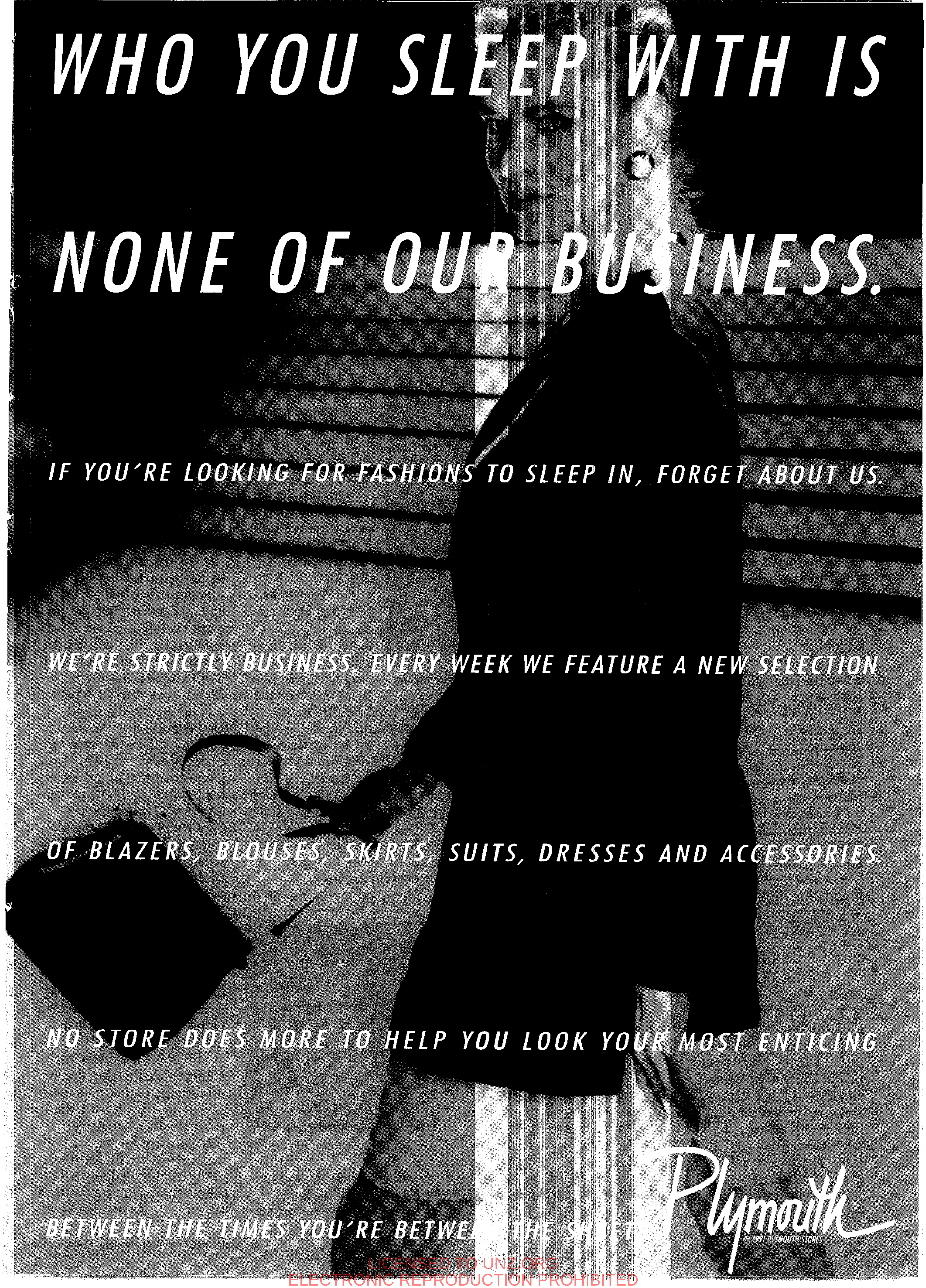
kill her husband. The accused accomplice was one of her teenage students. The other story was about a Gulf War veteran murdered in Detroit a few days after he returned from overseas. In each case, locally shot video was narrated by CBS reporters . . . in New York. In the old days, muses a former CBS producer, "a network crew would have poked around New Hampshire for a day or so, getting a flavor of the town, getting quotes about the teacher and the kid, getting the *Peyton Place* feeling." Instead, the network used an affiliate's tape—generic shots taken at the courthouse.

Reuven Frank, the veteran NBC producer, believes that viewers quickly catch on to what they are and are not getting, whether from New Hampshire or from the Gulf. In July, Simon & Schuster publishes Frank's *Out of Thin Air,* about his career at NBC from 1950 to 1988. The increasingly demanding audience, Frank argues, "watches news programs only when there is news. And 'the news' is what the news watcher says it is." One trouble with network news in the CNN era is that it covers "situations" rather than "events." Says Frank, "People don't want to be preached to or be told to worry about the Kurdish 'situation' or the homeless 'situation.' They want to say, 'Holy s---! Look what's happening on TV!' "

Network news is not going to go away, at least not all of it. The evening broadcasts, despite defections, command an audience of more than 40 million. The networks' repetitive nightly images—for example, the coverage of the Kurdish "situation" in Iraq—can still turn a government around and force policy changes. "A nine rating may not be much," says Frank. "But nines still are enough. The Kurds would be up in the mountains, drinking rainwater and dying, without the networks."

But the networks' big swoon, in ratings and ambition, shows no sign of ending. ABC, CBS, and NBC are now planning for the 1992 party conventions, the Democrats' in New York and the Republicans' in Houston. In past years, the decisions were automatic: anchor booths hovering over the floor like spaceships, dominating the party; encampments of network staff, outnumbering the delegations from California *and* New York; chunks of prime time allotted to carrying the proceedings. Let the good times roll.

Now the bleak word *remotes* has come up in the preparations. Instead of Peter, Dan, and Tom's going to the hall, the hall may come to them—a remote rather than an origination. There's also talk about containing coverage—and cost—within the scheduled newscasts, "though nothing's set yet," according to one informant. And so, in 1992, viewers may get the convention "situation" in place of the convention "event"—and continue to vote with their own remotes. ■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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

THE RIDDLER

Matty Rich: "I'm not going to live happily ever after."

DRESSED IN high-top Reeboks, a blue-and-green rugby shirt, and nonprescription tortoiseshell glasses, Matty Rich blends right into the Bedford-Stuyvesant diner where he's having lunch. Even his blue-jean overalls are worn in the typical teenage style, with the right shoulder strap undone.

But spinning down the front, the back, and both legs of the overalls at crazy angles are question marks. Black, appliquéd question marks. About three inches high. And questions are spilling out of Matty Rich.

"I just came from my old neighborhood, the projects in Red Hook," says the nineteen-year-old filmmaker. "I ran into the brother of a friend of mine who got killed. Asked him what's new. He says, 'Man, I got shot five times.' I said, 'So? So what? What are you doing with your life?' "

Rich isn't cold, he's just full of brash challenge. He demands to know why so many blacks are trapped in pain and poverty—and why more aren't fighting for change. Those are the central questions in Rich's film debut, *Straight Out of Brooklyn,* a powerful, scary slice of Red Hook housing-project life and death that opens this week.

"I'm real, I'm not Hollywood; I'm not one of these 'Melvin Van Peebles made me do it' black directors," Rich says. "Peter, Mike, and Greg made me do it—the Brady Bunch. When I was ten, I saw a show where Peter dropped an ice cream on the ground and Mr. Brady said, 'No problem, Pete, get another one out of the refrigerator.' Damn! If I dropped a $1.50 ice cream on the floor, it was *slap!* across my face. I told my mom right then, 'I'm going to make a black family that's real; I'm going to show the truth about what the black man goes through in America.' "

Rich's sad brown eyes show that he's been through plenty: His best friend died in juvenile prison; one of his most vivid childhood memories is of his alcoholic father being taken away in handcuffs by the police. But his mother, a Head Start director, encouraged his interest in filmmaking, and when he was seventeen, Rich went on WLIB and successfully pleaded for money to make *Brooklyn.*

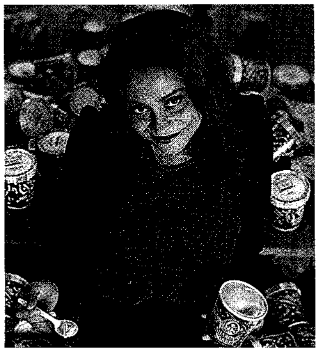
A disarming ball of anger and innocence—the question-mark overalls are part of a clothing line he's developing "with a guy named Steven; I don't know his last name"—Rich speaks with such passion that his eggs and grits go largely uneaten. "We need to just pluck the white man out of our heads," he says. "Don't let no government, no society, tell us when and how we can do things. I *made* the opportunity, I *made* people listen to me. Why do I have to see my friends dying? What the hell is going on here? We've got to change." C.S.

CHILLING OUT

Flavor Fave

"I AUTOGRAPHED MY FIRST pint the other day," says an ecstatic Sharon Douglas. She was at a deli in Greenwich Village, staking out the freezer, when a woman picked up a package of Sharon's Sorbet. "I asked why she was buying it. She said, 'I had the raspberry, and it's really good, so now I'm trying the lemon. Why are you interested?' I told her, 'Well, because I'm Sharon.' She said, 'You're kidding! Would you sign it for me?' "

Douglas, 33, has other reasons to be elated: After eight years of part-time jobs as a waitress and singer, she's starting to realize her sorbet dreams. Her all-natural, fruity dessert is showing up in freezers from D'Agostino to the Sagaponack General Store.



Sharon and her sorbet.

Douglas fell in love with Italian ices when she was growing up in Illinois and even had a short-lived sorbet-pushcart business. After moving to New York in 1985, she gave sorbet another go; now the recyclable packages of passion fruit and coconut, each bearing a sultry sketch of Douglas, are in more than 500 stores.

Still, there are myths to combat. "People don't really *understand* sorbet," Douglas says seriously. "It isn't like sherbet—it has no dairy." And—except for the coconut—sorbet is fat-free. Douglas may be doing a lot of autographing during swimsuit season. KATHERINE SAMON

Photographs: top, Brian Coats; bottom, Kenneth Chen.

GREAT OUTDOORS

THE SOD COUPLE

TEMPTING APHIDS AND THE gods, Michael Pollan has written of his green thumb, "I am alleged to have one, at least by those of my friends who garden with less success than I do."

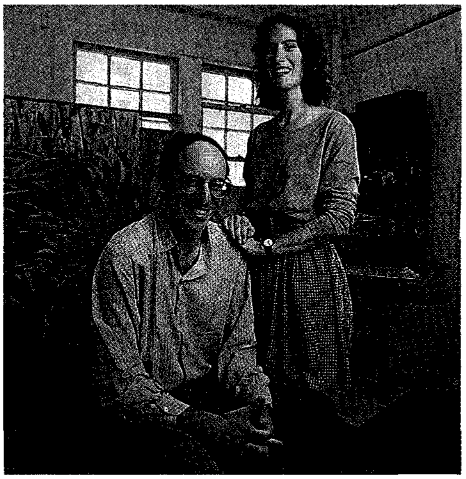
About herself, his wife, Judith Belzer, 34, laughingly demurs. "I thought it was completely mysterious when I saw that you could put seeds in the ground and something would come up," she says. Dark-haired, in a white T-shirt and sweater, she sits near him in their Upper West Side apartment. Pollan, 36, has angled his long frame across a couch, work-boots and designer tie still on. "Judith has always concentrated on the digging and the mowing," he says with a grin.

This month, even as spring planting goes on, their careers—she is a painter, he a writer and the executive editor of *Harper's Magazine*—have come to fruition: His first book, *Second Nature: A Gardener's Education,* has just been published by the Atlantic Monthly Press, and the first exhibition of her intense landscapes has just been mounted at Lieberman & Saul Galleries.

Most of the writing and painting was done during a six-month sabbatical on their five-acre farm in Cornwall Bridge, Connecticut. Pollan and Belzer met at Bennington in the seventies and bought the old dairy spread in August 1983. Over the years, they've tended the harsh, sloping land into stepped gardens, a meadow, and an effusion of bloom.

"I'm interested in the experience of a relationship to nature, and not having nature be something very remote and untouchable, something that's awesome and sublime," Belzer says. Her paintings confront you with unexpected landscapes, with full-scale, exquisitely green cattails and swamp mounds, beautiful and impressionistic. Belzer wipes the surfaces with turpentine, so the gesso emerges as spectral stalks and seed heads. In such terrain, the viewer feels unable to move.

"Without a canoe," says Pollan. His irreverence bounces through *Second Nature,* which, while grappling with Thoreau and Emerson, recognizes that "nature always gets the last laugh." There's the War With the Woodchuck (Pollan nearly immolated himself with gasoline) and the ruminations over a rose named Cuisse de Nymphe Émue ("thigh of an aroused nymph"). But he also expresses a gardening ethic based on the "genius of the place," what is fit and proper for the land.


Green team: Writer Pollan, painter Belzer.

Hearing Pollan and Belzer talk of Cornwall Bridge, one senses exactly where their genius abides. "Once," Belzer says, "I did an eight-by-ten-foot painting outside in two panels."

"I built the easel," says Pollan. "It was ten feet tall. It's still rotting away. . . ."

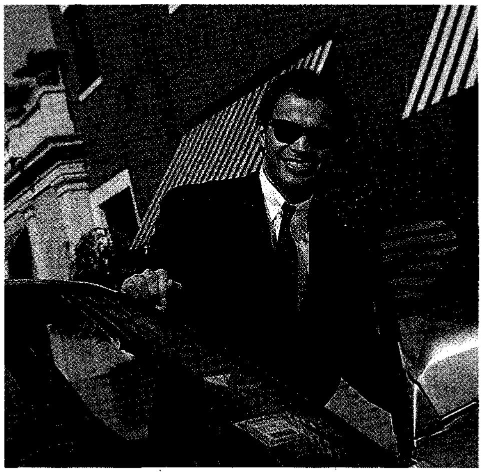
"On the lower 40."

"Windy days, the panels were like sails. They just took off," he says. Then, with a proud grin at his wife, Pollan adds, "It was quite possibly the biggest painting ever painted outdoors." ROWAN GAITHER

STYLE

The Art of the Meal

FOR ARIEL LACAYO, IF IT'S Monday (or Tuesday), it must be Coco Pazzo. Not Le Madri—that's Wednesday and Thursday—nor Long Island's Sapore di Mare, where he works Friday and Saturday nights in season.


Lacayo heads to East Hampton from Le Madri.

"It's about energy and keeping people happy. The minute anyone—and I don't care if they are Kim Basinger or not—walks through the door, I want them to feel good," says Lacayo, the suavest, busiest maître d' in—or out of—town. As the front-door man at Pino Luongo's three Italian restaurants, Lacayo cajoles and seduces from Monday through Thursdays in New York, but by 10 A.M. Friday, he's on the L.I.E. in his silver Mercedes, arriving in East Hampton just in time for a quick run and shower before turning up at Sapore.

Lacayo, 32, was born in Nicaragua and came to the States on a baseball scholarship in 1976. He spent four years at Georgia State, then returned to Central America. In 1985, he came to New York with $300 in his pocket.

A friend told him to look up Luongo, who was then running Il Cantinori. Lacayo was hired as a waiter, promoted to captain, and, when Luongo left Cantinori to open Sapore in 1989, was tapped as maître d'.

If there's not exactly an art, there's definitely a knack to the job. Take, for example, Ralph Lauren and the shorts. Last summer, when the designer showed up for his reservation wearing shorts—nice shorts, mind you, but *shorts*—Lacayo politely explained Sapore's no-shorts policy. "Mr. Lauren said, 'fine,' " Lacayo remembers, "and then asked, 'What should we do?' " Lacayo suggested that the designer follow him into the kitchen and change into a pair of chef pants. Which is exactly what he did. (Lacayo, by the way, wears Armani and Versace.)

The maître d', who often has to turn away the Anjelica Hustons of the world if tables simply aren't available, doesn't relish saying no. "But that's part of the job," Lacayo says. "I just always try to make sure that I have an alternative suggestion."

RICHARD DAVID STORY

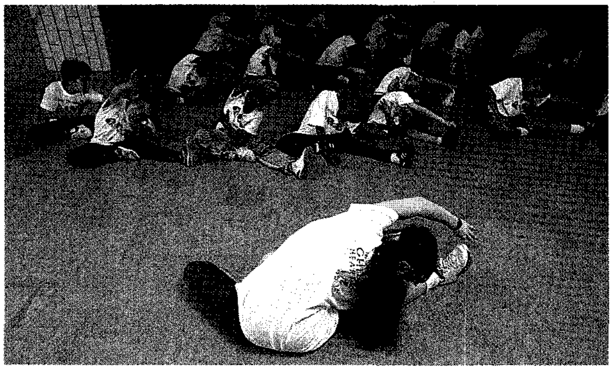
Photographs: top, Robin Holland; bottom, Peter Freed.

DOING GOOD

Heart of the Matter

MIGUEL MATEO, ALL curly hair and huge dark eyes, leans into the music, fingers snapping. He adds his own flourishes to the beat pounding out from Joy Schloss's boom box. Ten years from now, Miguel will be breaking hearts on the dance floor.

At the moment, however, in the green-tiled lunchroom of P.S. 146, on East 106th Street, eight-year-old Miguel and his second-grade classmates are learning how to avoid heart disease, a major problem in East Harlem, by exercising regularly. As Schloss's boom box beats out "Right Back Where We Started From," the second-graders follow her through a lively aerobics routine.



Gut course: Schloss stretches P.S. 146.

Schloss—a certified aerobics instructor with a graduate degree in nutrition—is the crucial member of the Mount Sinai Medical Center team behind a unique program called "Heart Smart Kids." It teaches public-school youngsters the habits of exercise and a healthy diet. P.S. 146 was chosen as the pilot school for the program because of its concerned principal, Mamie Johnson, and its active parents' group, says Dr. Richard J. Golinko, head of pediatric cardiology at Mount Sinai.

Many children in East Harlem have high cholesterol levels, so a pediatric resident suggested a switch to low-fat milk. When a children's taste committee voted for low-fat in a blindfolded test, it was added to the cafeteria menu.

The elementary school's limited budget doesn't include gym and sports, so Schloss set up aerobics classes. Funded by the Louis Calder foundation and Mount Sinai, the program sends Schloss into the school three times a week for exercise sessions; she also teaches the children how to choose well-balanced, low-fat meals in the cafeteria, at home, or at fast-food restaurants.

"These kids are so grateful," she says. "They love the chance to work off their energy, and they take the message home. Parents said they wanted aerobics and nutrition classes, too, so we set up classes for mothers, teachers, and school staff." JANICE HOPKINS TANNE

DESIGN

THE DYNAMIC DUO BUILDS A NEW BAT CAVE

DAVID ROCKWELL remembers being jolted one night during the Broadway run of *Dracula.* Not just by Frank Langella's performance but by a cross of light cutting through the darkness to a corpse downstage: In that flash, Rockwell saw how light could shape space.

That was in 1978, when he was an architecture student. Now Rockwell and partner Jay Haverson are wielding such theatrical effects to shape some of the highest-profile—and most fun—restaurant spaces around.

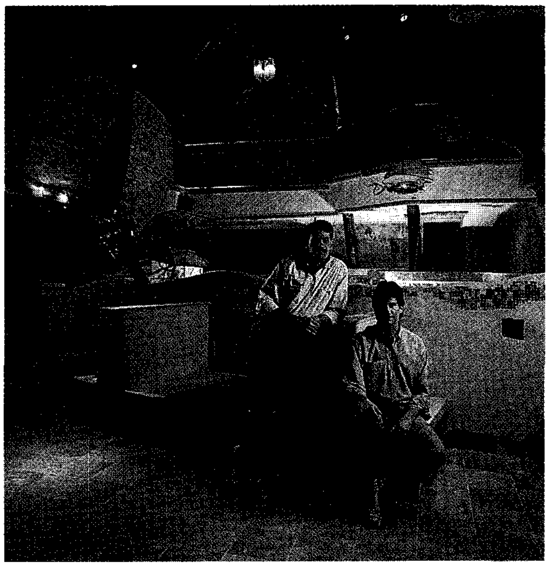
First they dressed up the hot spot Tatou—in southern-opera-house-gone-vaudeville glad rags, with mirrored walls, gilded satyrs, and seven-foot female statues hoisting red-fringed torchères. Now they've thrown themselves into creating Le Bar Bat, the 12,000-square-foot, $1.8-million, four-bar extravaganza commissioned by Cafe Iguana owner Joyce Steins. Le Bar Bat opens at the end of May in a former church at 309 West 57th Street; then Rockwell and Haverson are on to their next glamorous project: the cocktail lounge at the Paramount hotel, where a sculptural bar with glowing liquor bottles will provide the knockout back wall of Philippe Starck's much-talked-about lobby.

The partners are both 34 and graduates of the Syracuse School of Architecture; Rockwell is a craggy, wisecracking, man-about-Manhattan bachelor with far-out ideas; Haverson is a soft-edged, steady Greenwich father of two with a flair for the nuts and bolts of a project, whether it's a Long Island McDonald's or Larry Hagman's Manhattan apartment. Le Bar Bat will feature French-Vietnamese noodle cuisine, so they were asked to create a romantic Asian nightspot with bats as the theme. Deadpans Rockwell, "I've learned to love bats. They're sexy."

Rockwell, an opera buff, drew on the Zeffirelli production of *Turandot* for Le Bar Bat's any-era fantasy look. With its treelike columns and copper lamps hanging like Asian-temple incense burners, the design aspires to the primitive, the sacred, and the profane. For the profane, the designers studied *The World of Suzie Wong* on a VCR. But to create such an exotic Eastern look, surely the pair also traveled to the Far East?

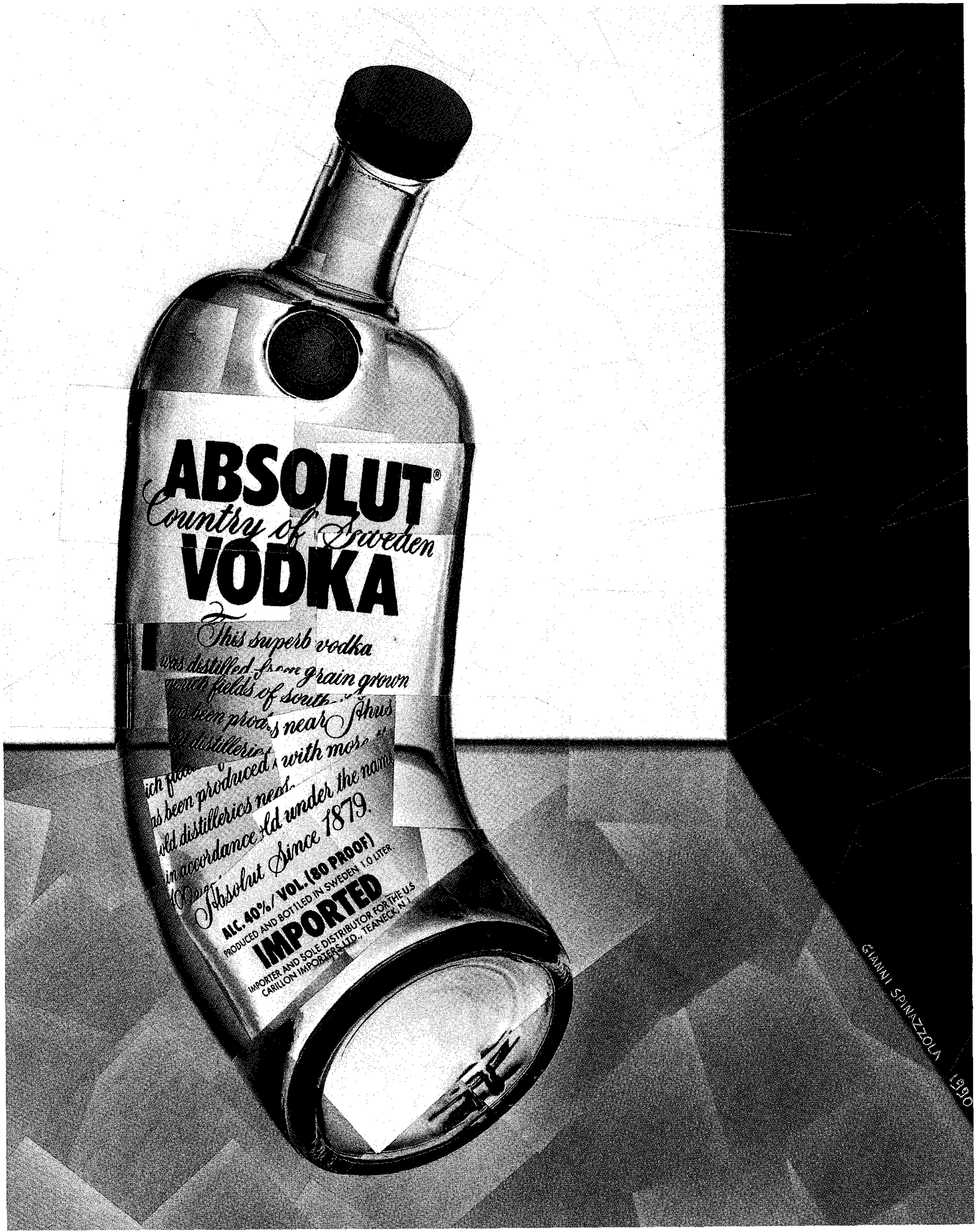
Rockwell and Haverson grin.

"No," Rockwell says. "But we've designed a lot of Japanese restaurants." FRANCINE RUSSO



Lair pair: Haverson and Rockwell inside Le Bar Bat.

Photographs: top, Ed Quinn; bottom, Peter Freed.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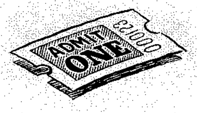


THE TOPS IN TOWN THIS WEEK

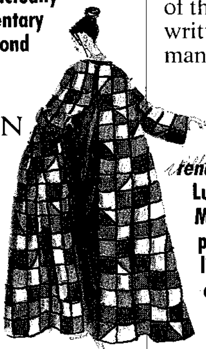
COMPILED BY RUTH GILBERT

Photofest

MOVIES

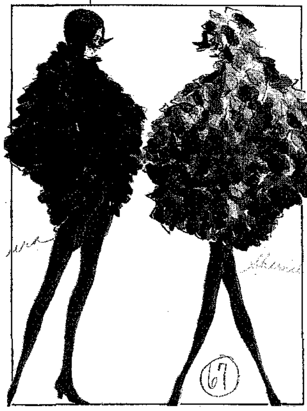
"Billy Wilder, 85 Years an Enfant Terrible": Forget the likes of Demi Moore and Bruce Willis and the "new Hollywood trash," to quote Norma Desmond (perhaps the most famous Wilder creation). This Billy Wilder retrospective runs through June 20 and has enough to satisfy the toughest critics. Favorites this week include *Sabrina, Stalag 17, Midnight, Ninotchka, Ball of Fire.* At Film Forum 2. Call 727-8110 for schedule.

Truth or Dare: **For those who can bear another word on the subject, Alek Keshishian has actually made a good documentary about Madonna's "Blond Ambition" tour.**



FASHION

This year's graduates of the Parsons School of Design created one-of-a-kind outfits now on sale at Henri Bendel. There's a little bit of everything and a few pieces that pay homage to current favorites like Calvin, Donna, and Isaac. The clothes will be sold through May 23.



THEATER

Our Country's Good: **The New York Drama Critics' Circle Award for best foreign play went to Timberlake Wertenbaker for her work about a group of convicts putting on a play in an eighteenth-century Australian penal colony.**

The Good Times Are Killing Me: **Cartoonist Lynda Barry has turned some of her wittiest observations on urban life into a charming little musical comedy about two young girls growing up.**

MUSIC

Zubin Mehta raises his baton as music director of the New York Philharmonic for the last time on May 28. He conducts Schoenberg's *Gurrelieder,* one of those monumental pieces written as elegies to Western man.

Steve J. Sherman

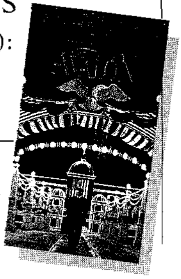
ASK GAEL

Where can I have a secret rendezvous?

Lunch in the newly reopened Maurice is perfect. It's quiet and private—not a spot where you're likely to encounter his wife. New chef Marc Salonsky is from Brooklyn, and his best dishes include saffron mussel soup with roasted garlic and ravioli filled with sweet peas.

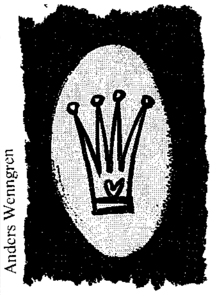
VIDEOS

Avalon ($89.95): Barry Levinson specializes in bygone eras—*Diner, Tin Men*—this time, he looks at his own family's arrival in America.



SCENES

Love Ball 2: The original ball was held in 1989, raised $400,000 for AIDS services, and introduced voguing to a whole new audience. This year's event (the dancers who sport the most flamboyant costumes will get trophies designed by noted architect Michael Graves) will be held at Roseland on May 22, beginning at 7 P.M.


Anders Wenngren

TASTINGS

BY ALEXIS BESPALOFF

Complement summer dishes with *vins du pays* from Long Island's 1,200 acres of vineyards. Try such stylish Chardonnays as the fresh and lively 1989 Bedell, 1989 Lenz, 1988 Bidwell, and 1988 Bridgehampton ($10 to $12) or the richer 1989s of Gristina and Palmer ($13 each).

Disney
for our
Children
hope for children with AIDS
Pediatric AIDS Foundation

RECORDINGS

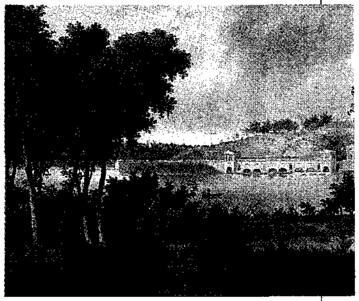
For Our Children **(Walt Disney Records): In the tradition of "We Are the World," Sting, James Taylor, Bruce Springsteen, and others sing children's classics. Proceeds go to the Pediatric AIDS Foundation.**

DANCE

Choreographer and dancer Kumiko Kimoto creates experimental pieces about adolescents and their role in society. Dancing to music by Yuval Gabay, Kimoto performs the American premiere of *Askew Veto* in La MaMa's Annex May 23 through 26.

ART

"Neo-Classicism in America: Inspiration and Innovation, 1810–1840": This is a splendid look at a variety of pieces from the early nineteenth century. Most of the works—paintings, clocks, furniture, a gilded eagle—are American-made, but a few were produced abroad *for* the American market. The catalogue of the show is terrific. At Hirschl & Adler (21 East 70th Street).


Thomas Doughty

TELEVISION

A Masked Ball: The Metropolitan's latest production of Verdi's opera—based on the assassination of King Gustav III during a masked ball in Stockholm in 1792—got very mixed reviews, but packed in audiences. This version, which was filmed for *Great Performances* last January, stars Aprile Millo, Leo Nucci, and Luciano Pavarotti. (Channel 13; May 22, from 8 to 10:30 P.M.)

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Conversations With The GODFATHER

From the new book *Boss of Bosses* by Joseph F. O'Brien and Andris Kurins

"SO, YOU DID GOOD THIS MORNING?" SAID the Godfather.

"Yes," purred a female voice with a heavy Spanish accent. "I do berry good."

"Confidence is what you need, Gloria. Confidence is everything."

"Yes, I getting more conpident."

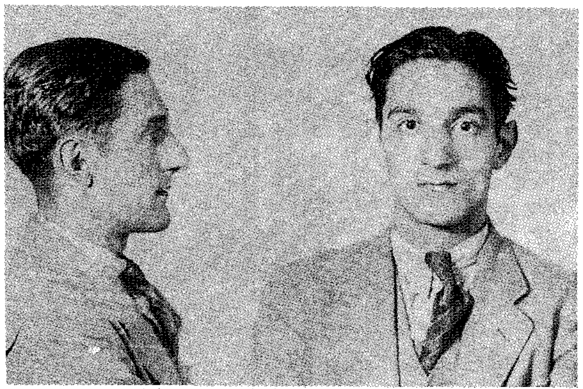
"You didn't hit the cones today?"

Gloria laughed. "Well, Meester Paul, I almost don't hit the cones today."

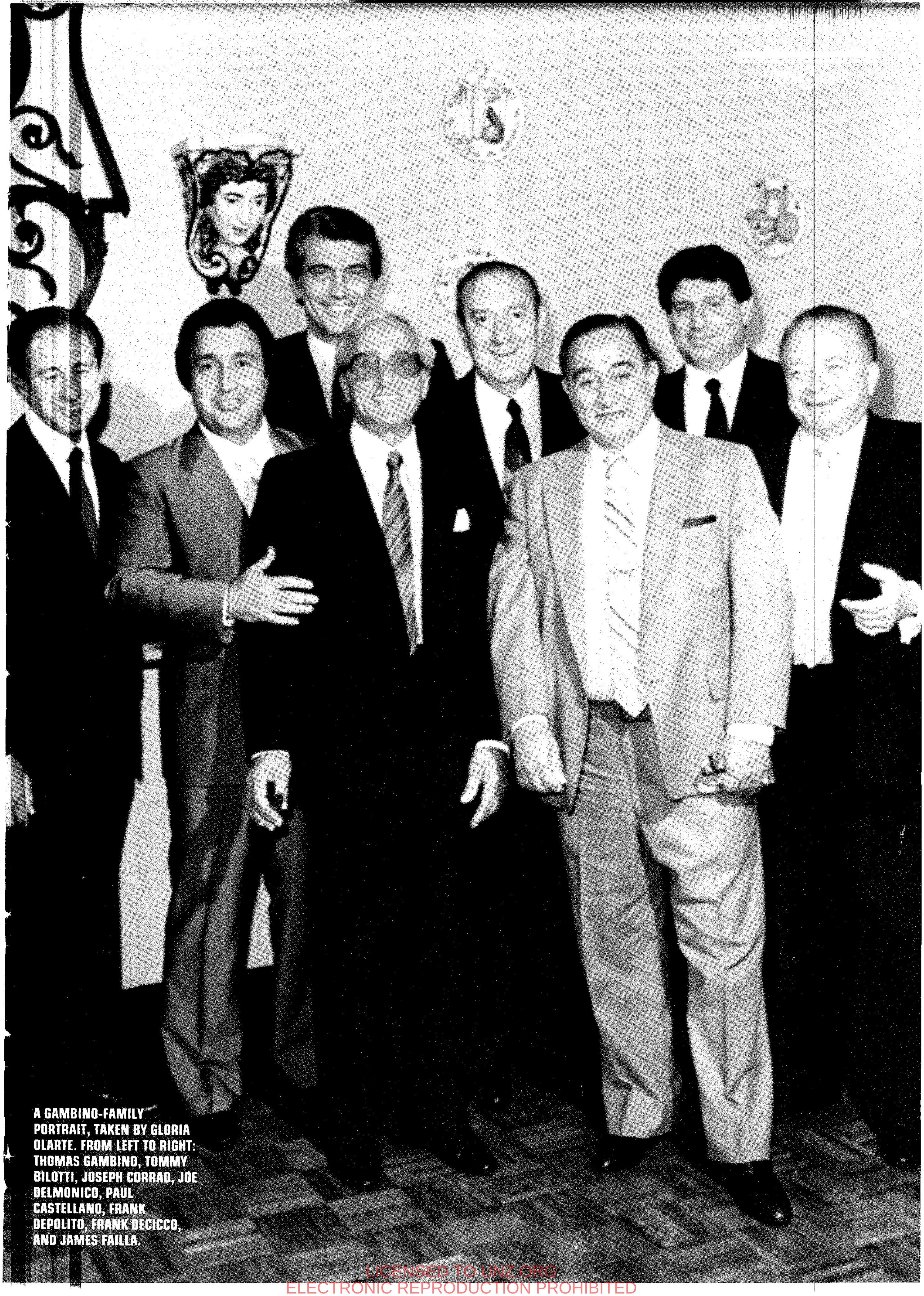
In a second-floor apartment a mile away, FBI agents Joe O'Brien and Andy Kurins, listening in on headphones, glanced at each other and smiled. It was March 23, 1983, and one of the most audacious plots ever concocted to smash the mob was unfolding without a hitch. Six days earlier, the agents had broken into the purportedly impenetrable Staten Island mansion of "Big Paul" Castellano, the head of the Gambino crime family, the man widely regarded as the most powerful mobster in America. They had planted a microphone in his kitchen.

Now, for the first time, the agents were listening in on the private conversations of the Godfather himself.

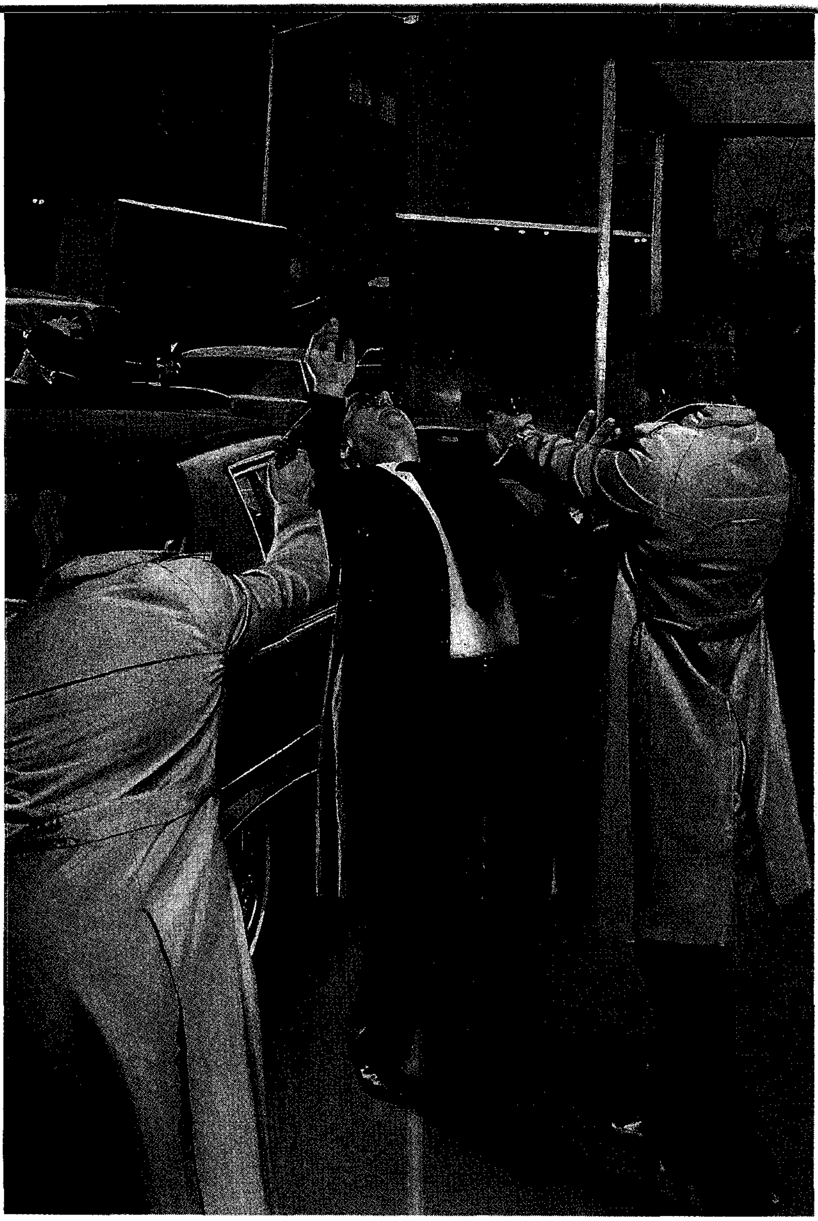
A MUG SHOT OF PAUL CASTELLANO AT NINETEEN.



Copyright © 1991 by Joseph F. O'Brien, Andris Kurins, and Laurence Shames. From the book Boss of Bosses—The Fall of the Godfather: The FBI and Paul Castellano, *to be published by Simon & Schuster in June.*



A GAMBINO-FAMILY PORTRAIT, TAKEN BY GLORIA OLARTE. FROM LEFT TO RIGHT: THOMAS GAMBINO, TOMMY BILOTTI, JOSEPH CORRAO, JOE DELMONICO, PAUL CASTELLANO, FRANK DEPOLITO, FRANK DECICCO, AND JAMES FAILLA.



CASTELLANO WAS SHOT SIX TIMES AND KILLED ON DECEMBER 16, 1985.

Not that this first conversation was of epochal importance. Castellano was talking to Gloria Olarte—the Colombian immigrant who was both the family maid and the Godfather's mistress—about her driving lessons. Big Paul had given her a red Datsun 280Z the previous Christmas, and she was eager to learn how to use it. Although touching, this was hardly typical of the matters discussed at Big Paul's table, which tended to run more to extortion, bribery, loan-sharking, and murder.

During the four and a half months that the Castellano bug was working, more than 600 hours of conversation would be intercepted, and the range of topics was a veritable encyclopedia of scams. Construction kickbacks in Manhattan. Garbage hauling in Nassau County. Road-building in New Jersey. Shakedowns in the garment district. Labor problems at Sardi's. Liquor deliveries to Regine's. Frank Perdue and the politics of poultry. Pornography, arson, and the fraudulent bankrupting of mob-controlled firms. This was an intimate and detailed look at life and business at the very peak of the Mafia pyramid. Never before had the home of a major mobster, let alone a boss of bosses, been successfully bugged. Never before had the machinery of organized crime been laid so bare.

In four and a half months, the bug intercepted more tha

The Castellano tapes are perhaps the most valuable cache of evidence ever gathered by the FBI. They have figured prominently in eight major trials, including the famous Commission case of 1986, which virtually dismantled the Mafia's entire leadership structure. Big Paul's own words would almost certainly have sent him away for life—had he not been gunned down in front of Sparks Steak House on December 16, 1985. Nor is it unlikely that Castellano's murder and the bugging of his house were related events. The Godfather had committed a horrible if inadvertent breach of security, one that had irreparably compromised his authority. By Mafia logic, if he could no longer lead, he could no longer live.

John Gotti, Castellano's successor, is now in jail awaiting trial for, among other things, allegedly plotting the rubout of his erstwhile Boss. Echoes from Paul Castellano's kitchen are still being heard in prosecutors' offices, and accusations are still being whispered in the nervous councils of the decimated mob.

FOR MOST OF HIS LONG CAREER—IRONIcally enough—Big Paul had cherished his standing as the mob's most discreet and private man. He had learned the value of silence from his cousin, brother-in-law, and mentor, Carlo Gambino, whom he replaced in 1976, when Gambino died. Cousin Carlo knew that true power did not reside in swagger and noise. True power lay in the ability to command with a quiet nod, a lift of the eyebrow.

Big Paul—born in Brooklyn in 1915 and a butcher by trade—learned this lesson, and it served him well. The late seventies and early eighties were a tough time for New York mobsters. The highly flexible Racketeer-Influenced and Corrupt Organizations Act (RICO) statute was wielded against them with great effect. U.S. Attorney Rudolph Giuliani was making his reputation as an aggressive mob-buster. Between 1976 and 1983, every one of the Five Families *except* the Gambinos had to contend with upper-echelon indictments, top-level assassinations or abdications, or both. Big Paul alone went unscathed, quietly consolidating his power, becoming the biggest fish in the Mafia pond.

Castellano's reclusiveness was not merely a professional stance but a deep reflection of his character. He was notorious for staying at home—a quiet man whose quiet arrogance assured him that the world would come to him, the Howard Hughes of Mafiosi. Most days, he lounged around in ice-blue silk pajamas, a resplendent carmine bathrobe, and velvet slippers that, on daintier feet, might have appeared effeminate but on Castellano's looked imperial. Sometimes he didn't step outside for weeks. Why sit in traffic, why hang around on a torn vinyl chair in the back room of some crappy social club, when he had everything he needed in his $3.5-million mansion—the White House—on pricey, well-insulated Todt Hill?

At home, Castellano was literally on top of his universe; his house occupied the highest point of land in New York City. He had a bocce court in his backyard, an Olympic-size swimming pool, ornately carved furniture, and huge lamps shaped like Renaissance sculptures and covered in gold leaf. He had a gorgeous view of the bold arc of the Verrazano-Narrows Bridge, looking across the water to profitable Brooklyn. He had a loyal

Illustration by Alan Reingold.

wife, a frisky and diverting mistress, and an affectionate and charming daughter, all right there in the compound. It was pleasant, quiet, and safe. Why leave?

By the early eighties, it was becoming all too clear to the FBI that Castellano *wouldn't* leave. There was, it seemed, only one way to corral the Boss of Bosses. They would have to go to him.

On November 12, 1982, U.S. District Court Judge Henry Bramwell signed an order giving the FBI 30 days to install an electronic eavesdropping device in the Godfather's house.

Easier said than done. Closed-circuit cameras panned across his property. A pair of sanguinary Dobermans patrolled his yard. A sophisticated alarm system would detect illicit entry to the house, and motion sensors would find any intruders who made it inside. On the roof was an enormous horn, capable of rousing an entire precinct. The alarm system was also connected directly to the offices of a local outfit controlled by Castellano, whose proprietor, Salvatore Barbato, was licensed to carry a gun.

As might be expected, the 30-day period elapsed before the FBI found an opportunity to plant the bug. Judge Bramwell signed a second order, and a third, and a fourth. He told agents Kurins and O'Brien that the fifth would be the last.

Finally, in March, came the break the FBI had been waiting for. The Godfather put on street clothes and left his house. Agents in Miami confirmed that he was vacationing at his oceanfront condominium in Pompano Beach. He'd been spotted in the back seat of a golf cart, his arm around Gloria Olarte. Driving the cart was Tommy Bilotti—the Godfather's bodyguard, chauffeur, and trusted friend, who would be murdered alongside him some three years later.

Only Nina Castellano—Big Paul's old, neglected, and distracted wife—was left in the Todt Hill mansion. It was the closest the house would ever come to being empty and unguarded.

On Saint Patrick's Day in 1983, the FBI made its move. Two agents posing as gardeners drugged the Dobermans. At 1:30 the next morning, Joe O'Brien and Andy Kurins picked the lock in the garage while another agent stuffed the electric bullhorn. Kurins used a digital scanner to break the code on the burglar alarm, then headed for the long table where Castellano did his business. O'Brien attached a new base—with a microphone—to a nearby lamp and put the old one in his knapsack. They were inside for twelve and a half minutes.

EES YOUR WIFE GETS BETTER?" CHIRPED THE bright, confident voice of Gloria Olarte.

"Good days, bad days," said a deep baritone that, while uneducated in its accent, was almost courtly in its intonation. "She suffers. For what she has there is no medication."

"Hot towels," said the maid. "You get the steam from the towels, you know, the. . . ."

"The vapor," said the mellow voice.

00 hours of conversation.

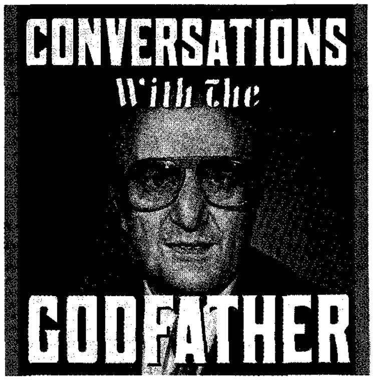
"Yes. De bapor. Sometimes, you know, when I cooking, and the water, it boils, I put my nose like thees. . . . Yes, almost in the pot."

"Yes, Gloria," said the gentle voice, a little wearily.

"Well, Meester Paul, he be right down. You like some coffee?"

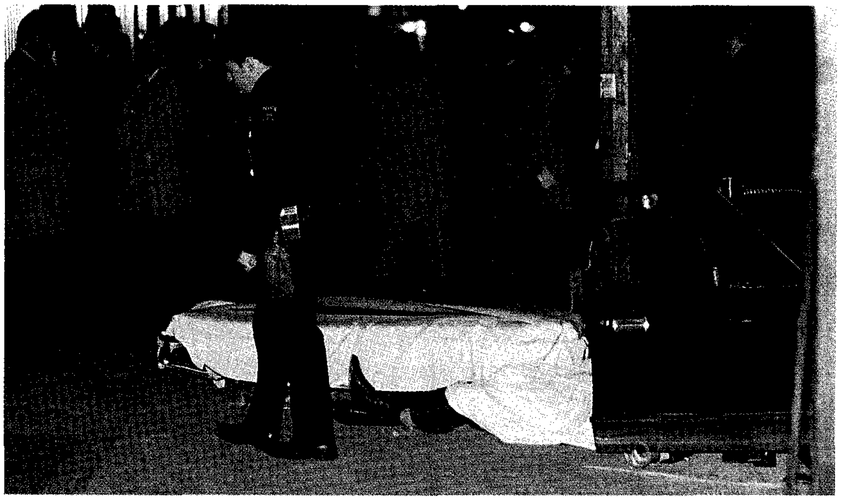
Sitting in the listening room a mile away, Joe O'Brien reached forward and scrawled a question mark on a yellow pad. But Andy Kurins knew the mellifluous baritone to be that of Joseph "Piney" Armone, a long-standing Gambino *capo* who would later have a brief shot at being underboss.

Armone was in many ways a throwback to a more gracious and romantic time when Mafia hoods could still lay somewhat persuasive claim to being Robin Hoods. "Piney" got his nickname in the late thirties, when, as a young tough on the Lower East Side, he coerced the men who sold Christmas trees on the sidewalks into giving small pines, gratis, to the poorer families. That was the "rent" they paid for doing business, and while such kindhearted extortion was hardly an indicator of Armone's later criminal career—he did time for heroin trafficking in the notorious "French Connection" case—the episode did say something about the man. He had his own morality. He wanted to do his bit to make life fairer. He didn't believe decent people should have to do without Christmas trees, especially since surplus merchandise would be burned.



In other ways as well, Armone was far more sympathetic than most of the opportunists, cynics, and bullies who surrounded Paul Castellano. He was a devoted family man who did not seem to keep a mistress; he was sometimes seen taking his own wife out for dinner. They made a rather touching sight: the gray, slight Mafioso—66 years old in 1983—with thick glasses for his failing eyes and a worsening limp from an ancient gunshot wound, and on his arm a sick old lady, clearly stretched to the limits of her strength by the act of getting into clothes a quarter-century out of fashion, putting on her rouge, and flinging a fox stole over her shrunken shoulders. One surveillance photo showed them holding hands.

Uniquely among Gambino members, Joe Armone almost never cursed, and his speech, while not necessarily grammatical, had a certain high-flown, mob-Shakespearean formality to it. He took seriously—perhaps even more seriously than did Big Paul himself—the Mafia codes of silence and honor. Andy Kurins had interviewed Armone on several occasions. The old *capo* had always made himself available and never said more than he wanted to. He was respectful of the FBI, an amiable enemy totally devoid of personal malice. But now Piney Armone had a problem.



OUTSIDE SPARKS STEAK HOUSE, ON EAST 46TH STREET, AFTER THE HIT.

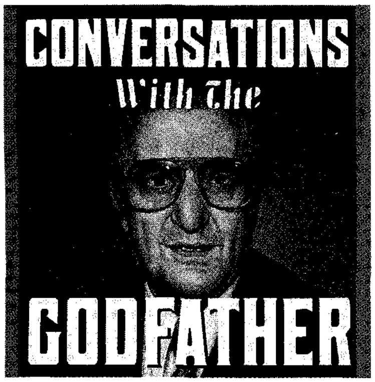
"I read that article in the Miami newspaper," he was saying to Big Paul Castellano. "The *Herald.* About Tommy Agro. And the fact is, Paul, there is going to be a lot of heat this spring."

"F---," said the Godfather.

"It's a big investigation. They connected him with everything they wanted to—gambling, bribery, loan-sharking, all of it."

"F---," he said again. Agro was a trusted soldier and a good

Photograph by Mario Suriani/Photoreporters.



earner. He was creative. He'd arranged for his wife to be a liquor wholesaler so that she could get a commission on every drink served at Regine's, where Tommy Agro was a regular.

"Yeah," Armone resumed. "He's in some trouble. So now he's *sitting* there, he's feeling the wind, and it seems that he is making up his mind. And you know his mind, Paul. It isn't something you'd bank on." This was Piney's delicate way of saying that Agro was a certifiable lunatic. He'd been on lithium for years. In his manic phases, he'd hand out $100 bills to strangers, and in his blue moods, he'd be catatonic for days.

"You talk to him?"

"No, but I hear, and he's plenty concerned."

"How's he leaning?"

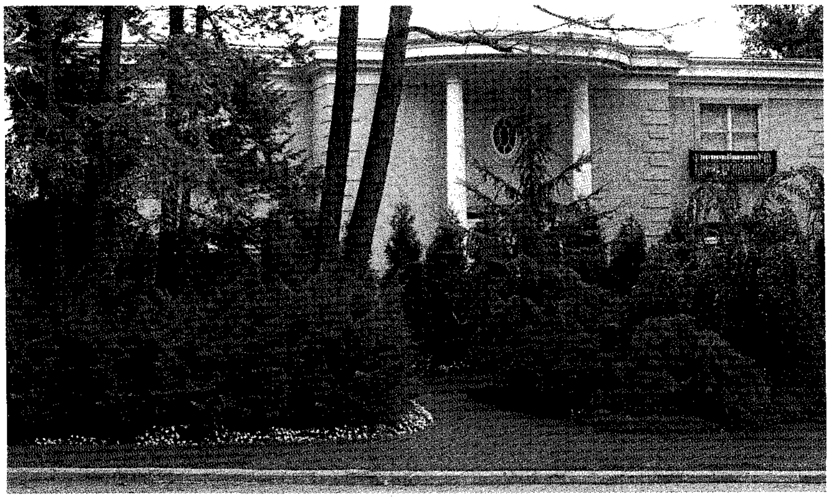
Armone answered with a frustrating silence. Maybe he was making some decisive gesture, maybe only shrugging. But shrugs don't show up on audiotape.

This time, the agents knew more about the subject under discussion than did the mobsters. The investigation had been named the Home Run case, because it sprang from a particularly brutal beating that Tommy A. had administered with a baseball bat. The victim, a Gambino associate named Joseph "Joe Dogs" Iannuzzi, had decided to get even by wearing a wire for the FBI. Information gathered from Joe Dogs's mike had implicated people high up in the Gambino-family ranks and had done Agro's professional standing no good at all.

"So what I need to ask you, Paul," said the courtly Armone, "is, if he asks our blessing and our help to take it on the lam, then what is our position?"

Castellano belched. "I got indigestion. Gloria, you got some Tums over there?"

"We don't need to decide right now," said the *capo*. "But, you know, he might ask our permission, he might bolt without it. Either way, we oughta have a plan."



CASTELLANO'S TODT HILL MANSION, A.K.A. THE STATEN ISLAND WHITE HOUSE.

"He runs, what does it cost us?" asked the Godfather.

"In money or in trouble?" asked Armone. As Agro's *capo,* he was responsible for his soldier's grace, or lack thereof, under pressure. This could not have been an easy conversation.

"Both," said Castellano.

"Trouble, the Feds will be annoyed. They'll come asking where he is. They'll ask me, they'll ask you, they'll ask Joe [Gallo, the Gambino-family *consigliere*]. If there's any way they can nail us for harboring or abetting, they'll jump on it. Money, it depends. You want him to be comfortable, maybe 50."

"*Marrone,*" said the Godfather. "That comfortable he don't need to be."

"He could be killed," said Armone.

"You suggesting that?" asked Castellano.

"We're talking options."

"No," said Castellano. "Tommy A., he's good people. Some guys get jammed up, they get afraid, they're worth s---, f--- 'em, *forget about it. Tommy A., this guy we help out best we can.* It ain't that bad."

"Nah," said Armone, not sounding totally convinced. "It's unfortunate, but it's manageable. And in the meantime, everything else is status quo. The boys all send you their best."

"They send me anything else?" Paul Castellano asked.

"Oh, yeah," said Piney Armone. A light slapping sound came through Joe O'Brien's and Andy Kurins's headsets—the sound, it seemed, of a small parcel being dropped onto the table. "There's 9,000 in the envelope."

IT WAS NOT UNTIL JUNE THAT THE FBI GOT THE OPPORTUNITY to listen in on a meeting between Paul Castellano and the Gambino-family *consigliere,* Joe N. Gallo. For several reasons, the agents hoped this conversation would be particularly fertile. Gallo was logical and relatively articulate. As family counselor, he advised the Boss and acted as ambassador to the other families. Gallo had not visited the Hill in several months; presumably, there was a backlog of business to discuss.

At that point, Gallo's own standing within the Gambino organization was a bit shaky. The *consigliere* had long reaped the benefits of a no-show job with a garment-industry front known as the Greater Blouse, Skirt, and Undergarment Association. While the organization's records listed him as a "labor adviser," his real job was to look out for Gambino interests in the rag trade. But Gallo had been shirking work of late. He had other things on his mind—specifically, the drug-related arrest and imprisonment of his son, Joe junior. The mob had not been inclined or able to arrange a soft ride for the younger Gallo, who was now in Attica. Joe senior had been doing some freelance bribery to try to get him moved. Law enforcement learned this from the wire carried by Joe Dogs Iannuzzi. If Castellano knew of it as well, Joe Gallo would have some serious explaining to do. Unauthorized bribes disrupted the orderly flow of funds to public officials and muted the bang of the Mafia buck.

"It all ends up small. It a

Given the presumed agenda, then, it was surprising when the sit-down opened with some literary criticism.

"I tried to take ten minutes of that f---ing book," said Paul Castellano. "I thought it would be interesting, you know, what with knowing a lot of the people. But f---, I can't read that s---."

"It makes you wonder," said Joe N. Gallo. "Is this son of a bitch senile, or is he a f---ing nut?"

"Well, what I think," said a third voice, "what I figure, is it was some kind of deal, instead of going to jail." This third voice was identified by Kurins as belonging to Gallo's driver, Frankie "the Hat" Di Stefano. Unlike other baldish mobsters, who ran to Joseph Paris for their gleaming toups, Di Stefano had made peace with his vanity years before by keeping his fedora on at all times. He was not a big man but was known to be handy with his fists and his feet. He often carried a Little League bat up his sleeve.

"What the f---?" said Gallo. "This is a new kind of plea bargain, or what? Go to the slammer or write your memoirs and make your friends look lousy?"

"The memory," said Big Paul. "That's what gets me. The f---ing guy acts like he remembers every word ever said to him since 1927."

By this point, it was clear that the book under review was the just-published autobiography of Joe Bonanno, *Man of Honor.* The Mafiosi—or at least that select group who can read—like to keep up with books about themselves. The illiterates wait for the movie. Either way, mobsters look to the media for a sense of their own history. The Tradition, the Code—they've been handed over to editors and screenwriters, who feed them back to a new generation of thugs with no real sense of the past, no real sense of the Old Country.

"But that's the remarkable thing about these c---suckers, Paul," said Gallo. "Maybe they can't read and write, but they remember. It's like they have another sense. It's unbelievable. You know this guy—what the hell's his name? Joe, Joe Soderik—something like that. Can't read. Can't write. But he can sing you an entire opera, word for word. All the parts. F---ing soprano s---. He sings it through his nose. Sounds like a real faggot. But what I'm saying is, his memory is unbelievable. There's a word for that—when a guy is a moron about almost everything and a genius at one thing. I can't think of it."

BIG PAUL WITH GLORIA OLARTE, HIS MISTRESS AND HOUSEKEEPER.

JOE GALLO FINISHED HIS RAMBLE, and there was a silence at the Castellano table. Agents Kurins and O'Brien knew by now that such stillnesses were rare; maybe mobsters didn't speak well, but they were seldom at a loss for a curse, an opinion, a piece of news. When they fell silent, it was for a purpose.

"Hat," said the Godfather, "do me a favor. Go pick some daffodils."

There was the scrape of a chair, then a long silence.

"Joe, you f---ed up bad on this prison thing."

"I know, Paul," said the *consigliere*, sounding not at all surprised that the subject was being raised. "I'm sorry." The agents could picture the old man sitting there, his neat hands splayed out on the table, his forehead turning rabbit pink.

"Well, how the f--- did it happen?"

"I was set up. I was suckered. I was handed some wrong advice, and I took it. Tommy A. tells me Joe Dogs has a line into the prison guys. He tells me he already got a guy moved for Carmine Persico. Paul, it's on the record that the guy was moved. And why shouldn't I believe Tommy A.? I'm his *gumbah.* He says, 'Use me.' He's doing me a solid. He don't know Iannuzzi's turned. He don't know Iannuzzi's f---ing all of us."

"And I gotta hear about it from Piney Armone?" said the Godfather. "That ain't right, Joe. You know that ain't right."

"Listen, Paul, I know, I know. You want me to mop the floor with my tongue, I'll do it. I know, and I'm sorry."

"Why didn't you come to me?" asked the Godfather, more hurt than angry. "Why didn't you ask?"

Oddly, Joe Gallo, the transgressor, now sounded like the angrier of the two men. "Because what if you said no? I've never disobeyed you, Paul. Not once. I've served well. I'm proud of that. But here, Paul, if I asked you and you said, 'No, it's too risky. Don't do it,' I would have said, 'F--- you, this is my son.'

"This keeps me awake nights," the *consigliere* continued. "Him up there with a bunch of niggers. He ain't got no friends up there. He ain't protected. You know, you figure your kid goes to the can, okay, that's the breaks. But not like this. Not some state jail full of f---ing animals. It's a wrong thing."

"Joe, hey," said Castellano. "I'm a father. You think I don't understand that?"

But Gallo was not to be deflected. "And who the f--- is Piney to be running to you with this?"

"Don't blame him," said the Godfather, with the regal finality he could sometimes muster. "He did right. He's not looking to make trouble. Tommy A. came clean with him, because Tommy A. is in the deepest s--- of all. Besides, it woulda come out anyway. You know that."

"So what now?" asked Gallo.

"What now," said Castellano. "To tell you the truth, I don't know what now. Agro is f---ed, that's for sure. How big a problem he is for the rest of us remains to be seen."

"Iannuzzi's the problem," said the *consigliere.*

"Iannuzzi's in the loving hands of the Feds," said the Godfather. "Who's gonna take the contract? You?"

Again there was a silence, perhaps the befuddled quiet of two old men who were powerless to act.

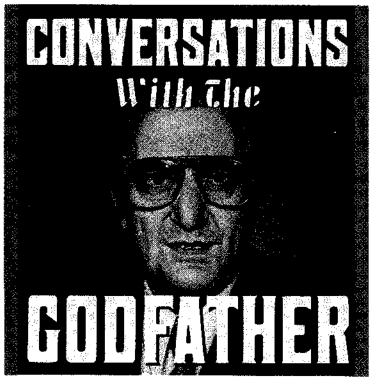
"It's all turning to s---, isn't it?" said Joe Gallo.

The Godfather said nothing.

"I mean," the counselor went on, "you spend your life working on this thing, this thing of ours. You think you're doing right. Then something happens, something goes off track, you get old, it don't look like it used to look. Disappointed. You end up disappointed. And the bitch of it is, you can't put your finger on what went wrong. You're doing good, you're doing good, you're doing good. But somehow, the way it all adds up, you ain't done s---. It all ends up small. It all ends up sour."

"Speak for yourself," said Big Paul Castellano.

nds up sour," said Gallo. "Speak for yourself," said Big Paul.



IT WAS NOT THE PURpose of the Castellano bug to listen in on the strange and in some ways squalid details of the Godfather's personal life. But it was inevitable that family matters occasionally overlap with professional dealings. Two women were vying for supremacy under the Godfather's roof. Nina Castellano had long since stopped fighting for the affections of her straying spouse. Instead, she focused her efforts on humiliating her rival—who was, after all, still on the payroll as a domestic servant. This squabbling put the Godfather in a bind. Having his mistress in a sulk was no fun. Yet Nina was still the lawful proprietress of the mansion, and short of putting her on the street—something no Italian gentleman would do—there seemed no way to stop her needling. If Castellano spoke to her directly about how the household was run, she answered with an icy passivity.

"My pants, Nina," the Godfather groused one morning. "Sometimes I see 'em sittin' there t'ree days in a row. What's the story? I ain't got that many clothes. It's asking too much—you should take 'em to the cleaners like you're supposed to?"

"I'll tell the maid to do it," said Nina Castellano.

"Since when is it the maid's job to take stuff to the cleaners? No, Nina, you do that. You don't have to tell nothin' to the maid. I'm askin' you."

"Three days?" said the wife. "You're saying they're there three days?"

"Right," said the Godfather. "And I don't have that many clothes—don't you understand?"

"So *you* take them. Pick them up off the floor and take them."

"Listen, Nina, what I do . . . I do what I have to do for myself. I do it. And I don't wanna involve . . . I don't wanna make things worse, what with you bringing my daughter here, and the kids, and everything's a show. Everything's like a goddamned fishbowl. I don't wanna make it worse."

JOHN GOTTI (CENTER), NOW THE REPUTED HEAD OF THE GAMBINO FAMILY.

"I'm not saying make it worse. I'm saying pick up your pants. I'm saying make it clear what you want from who, Paul. You don't make it clear. Maybe Tommy Bilotti can read your mind. I can't. That's why there's no supper."

"I want some peace in my own house, woman. I don't like anybody running my house, see? I don't like this, all of a sudden, your kids are here, they're staying over, everything's all rearranged. . . ."

"Since when don't you want your own children under your roof?"

"My life changes, Nina. It changes. You don't seem to get that."

"Why, Paul? Why does it change?"

"None of your business why it changes. It changes because it changes. Bring me some aspirin."

"The maid can bring you aspirin, dear."

WHEN GLORIA OLARTE ARRIVED IN AMERICA, IN January 1979, she spoke virtually no English, and even in Spanish her education was severely limited. She lived, at first, with her older sister Nellie, who had immigrated some years earlier and had an apartment in Corona, Queens. Nellie helped Gloria get a factory job, but the socially ambitious younger woman didn't like it. She didn't want to limit her circle to fellow Hispanics. She wanted to mingle with real Americans, rich people. When she heard through the Colombian grapevine that a wealthy couple who lived in a mansion were looking for a maid, she said she wanted the job.

"But Gloria," Nellie said to her in Spanish, "you don't speak English."

"I learn."

"And you've never been a maid before."

"*No importa*. These people, I make them love me."

The habits and methods of the American rich were an utter mystery to Gloria, so it did not strike her as odd when, one summer Saturday, a Castellano flunky came to Queens to pick her up in a gleaming Lincoln, gave her a new dress, drove her to a White Castle hamburger joint, and told her to change in the ladies' room, then wait for another Lincoln to pick her up. The second Lincoln was powder blue and was driven by no less a personage than Joe Red Gambino, a grandson of the illustrious Carlo. The would-be maid was impressed with the car but not by the driver—she barely knew what the Mafia was, let alone the fabled names on its roster.

Joe Red crossed the Verrazano-Narrows Bridge, climbed Todt Hill, and nosed into the Castellano driveway.

"Why you take Gloria to church?" she asked.

"This ain't no church, Chiquita," Joe Red informed her. "This is where they live."

The job interview was brief, conducted by Nina Castellano and her daughter Connie. The Godfather happened to be sitting in the kitchen at the time but did not speak. Gloria's impression was that he was a sad and bitter man.

"You have nothing, and yo

When Gloria began working for the Castellanos, her English was so limited that her chores had to be acted out in sign language. The distinguished Mrs. Nina had to perform grotesque contortions to tell her maid to put the clothes in the dryer or to iron some shirts. To end the tiresome charades, the Godfather brought home a handheld bilingual computer. *Do the dishes* could be punched in in English, *lave las platas* would appear on the readout, and Gloria would march to the sink.

After several months, however, unexpected messages began appearing on the little language machine. *Me encanta su sonrisa* would appear: *I like your smile. Qué bonitos ojos tiene* would appear: *What pretty eyes you have.* Now Gloria was confused. Was Meester Paul flirting with her, or had the inscrutable translator gone haywire?

The matter was settled one evening after dinner. Gloria was doing dishes when the Godfather came up behind her and put his huge, meaty hands on her waist. He turned her toward him,

TOMMY AGRO AND JOSEPH "PINEY" ARMONE OUTSIDE LARRY'S RESTAURANT ON FIRST AVENUE IN MANHATTAN.

gently took her wrists, and placed her hands on his shoulders. In a strangely sacramental gesture, he put his own hands on her head, the fingers splaying out over her coarse and springy hair. According to Gloria's version of events, his eyes were moist.

"I wish I could be like you," the Godfather said.

The maid stood rigid and silent.

"You have nothing, and you are happy. I have everything, and I am sad."

To the maid, sadness amid luxury was as profound a mystery as the language machine. She said nothing.

"I like to see you here. Please stay."

re happy," he told Gloria. "I have everything, and I am sad."

Now Gloria was really confused. She claimed, and still claims, to love Mrs. Nina like a mother. True, she was aware that the Castellano marriage was far from ideal. Mr. and Mrs. slept in separate rooms, and there were no nighttime footsteps in the hallway. The passion Paul and Nina had for each other showed itself only in their raging arguments, arguments in which one didn't need English to hear the hate. Was it a sin to come between a husband and wife who did nothing but make each other miserable?

Gloria wrestled with the question. She told her sister Nellie that Meester Paul was making passes at her and she was going to quit her job. Nellie told her she was imagining things—what would a rich, important man like Castellano want with a frumpy little nobody like her? Nellie, it should be understood, had reasons of her own to advise her little sister to stay. The Castellanos were very generous to Gloria. They gave her dresses, men's suits, expensive shoes, many of them never worn; the maid brought these lavish discards to Corona on her Wednesday visits, playing Santa Claus to the Colombian enclave there. If Gloria's virtue needed to be sacrificed in order to keep the largess flowing, well, that's how it was between rich and poor, in North as well as South America.

So Gloria went back to the Todt Hill mansion and allowed things to run their course. The quasi-lovers would kiss, press, pet, and then—nothing. They would stroke and fondle, only to have their arousal dissipate like the steam above a pot of boiling pasta. Gloria was again confused. Was this how people made love in America? Or was such exceptional restraint a refinement practiced only by the very rich?

If the Colombian maid was baffled by why her lover held back, the Godfather understood precisely what was going on. Paul Castellano had been diabetic for many years, and in some cases, diabetes causes neural damage that leads, in turn, to impotence. Castellano had been unable to achieve an erection since 1976—ironically, the same year he'd become the omnipotent Godfather. The disability apparently had not greatly bothered him until the Colombian maid entered his life. Then he began to find it intolerable.

"Ah, Gloria," he would sigh as one of their long petting sessions was drifting toward its anticlimax, "I wish I could make you happy."

"I happy, Meester Paul."

"I not so happy," the Godfather acknowledged, slipping into the pidgin English he often used when speaking with his paramour. "I very angry with this old body of mine."

One evening some months later, the Godfather made an announcement.

"Gloria," he said, "there's an operation they can do."

"Operation?" said the maid. The word scared her.

THE GODFATHER WITH HIS GRANDDAUGHTER.

"They put a rod in. They make a cut, down here. . . ."

She averted her eyes and cringed: "No, don't tell Gloria."

But the Godfather was full of bravado that night. "No big deal. They make a cut, then they take a small drill and make a tunnel. The rod goes in, and then, *zhup*, it works just like a . . . like a gooseneck lamp."

"Gooseneck?" said the maid. "What is gooseneck?"

"Gooseneck," repeated the Godfather. He found it a difficult thing to explain. "Like, flexible. But not too flexible. Like, you can make it turn up, or you can make it turn down."

The maid blushed. "It must hurt."

"I wouldn't hurt you, little Gloria."

"No, Meester Paul. It must hurt *you.*"

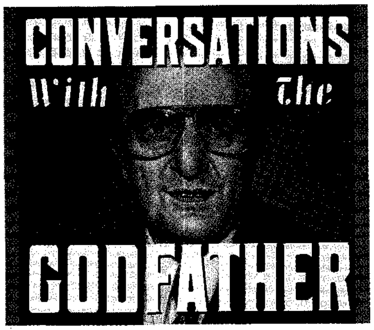
The Godfather chuckled. Apparently, going through the pain was to him an integral part of seizing back his manhood. "Maybe," he said, "but only for a little while."

"No, Meester Paul, if it will hurt, you should not do this for Gloria."

"I've already made up my mind," said Castellano. "I'm having it done. Soon."

"When, Meester Paul?" asked Gloria, surprised to find that her body was celebrating the impending change even as her conscience dreaded it.

"As soon as the parts come in," said the Godfather. "We're just waiting for the parts."



IN THE MAFIA, AS IN OTHER BUSINESSES, there is an ebb and flow in the careers of executives. Their stock moves up or down in accordance with what the firm—and the Boss—needs. The Chief, in finding favor with certain subordinates, sets a certain tone. In June 1983, Paul Castellano seemed to be striving for calm. The Gambino organization was flush with cash, and its preeminence among New York's five crime families was apparent. What's more, no pressure was being applied to the family by the law. While Big Paul was, as always, paranoid about the prospect of his phone being tapped, it never seemed to dawn on him that his innermost sanctum might be bugged.

At the same time, the man had plenty to feel harried about. His home life was a mess. His health was ever more problematical; the tapes featured almost daily references to headaches, indigestion, high blood pressure, spells of light-headedness. His confidence in Joe Gallo had been damaged by the *consigliere's* ill-advised bribe scheme on behalf of his son. And he may have begun to sense the depth of the divisions within his own ranks, the impatience and ambitiousness of cocky young lieutenants like John Gotti.

In any case, what Big Paul seemed to want was solidity and reliability, and the person he turned to was Piney Armone, his nearest counterpart in age and wisdom. With Piney, the Godfather didn't just give orders; he thought out loud. At times, he almost seemed to be using the courtly old *capo* to review his whole management approach.

On one occasion, for example, the two elders, in the course of discussing family business, digressed onto the subtle, strategic question of when, and when not, to have people rubbed out.

"Look," said the Godfather, "when we sit down to clip a guy, we have to remember what's at stake here. There's some hazard. Guys forget that. They get a guy behind in his vig [vigorish] payments, they get a hard-on about it, [and] right away they wanna whack him. Why? Just because they're pissed off, they're aggravated. But what I say is 'Hey, you're making a living with this guy. He gets you aggravated, and right away you wanna use the hammer? How do you get your f---ing money *then?*' "

"It's means and ends," Joe Armone said softly. "The idea is to collect. . . . I think some guys just take so much pleasure from breaking heads that they'd almost rather not get paid."

"Yeah, yeah," said the Godfather. "We got some guys like that. D---fists, I call 'em. I'm always sayin' to 'em, 'Just to take a guy out, that ain't the point.' Because I'll tell ya, Piney, anytime I can remember that we knocked guys out, it cost us. It's like there's a tax on it or some s---. Somebody gets arrested. Or there's a f---up, which means we gotta clip *another* guy, maybe a guy we don't wanna lose."

"Of course," Joe Armone interjected quietly, "if there's a pattern. . . ."

"If there's a pattern," Big Paul picked up, "the guy is dead. . . . If he's f---ing us, he's dead. But let's be honest, Joe. Of all the people we do business with, how many of them are so f---ing stupid that they would knowingly try to f--- us? All right, now and then there's a guy who has delusions. A lunatic. He thinks he's protected. He thinks he's got a whole union or a big politician protecting him, something like that. But usually, it's just sad-ass guys who make mistakes. They can't stop gambling. They think they got a brilliant business idea that turns out to be a dog. They're not trying to rob us, they're just a--holes, they're pathetic. Now here, we got a judgment call. Do we let these sorry bastards ride? Hey, they know the rules. It's not like we got a Jew lawyer springing fine print on 'em. Is there any chance we're gonna get satisfaction? Or are they gonna be a permanent liability? If it's permanent, it can't stay permanent for long."

"Or then again," said Piney Armone, "you can end up with some complicated situation, like where the question isn't 'How much does this guy owe?' but 'Who does he owe it to?' "

"Yup," the Godfather agreed. "Like when it comes to nickel-and-diming between the families. Sometimes the toughest thing of all is doing business with our own friends."

"Gets complicated," said Armone.

"Complicated? It gets f---ing impossible. Ya can't do business with friends of ours from other families unless you clear it. Now, okay, in principle, that's a good rule. Otherwise, you got guys running all over the place like chickens with their heads cut off, you got no discipline, everybody's grabbing, it's mayhem. But in prac-

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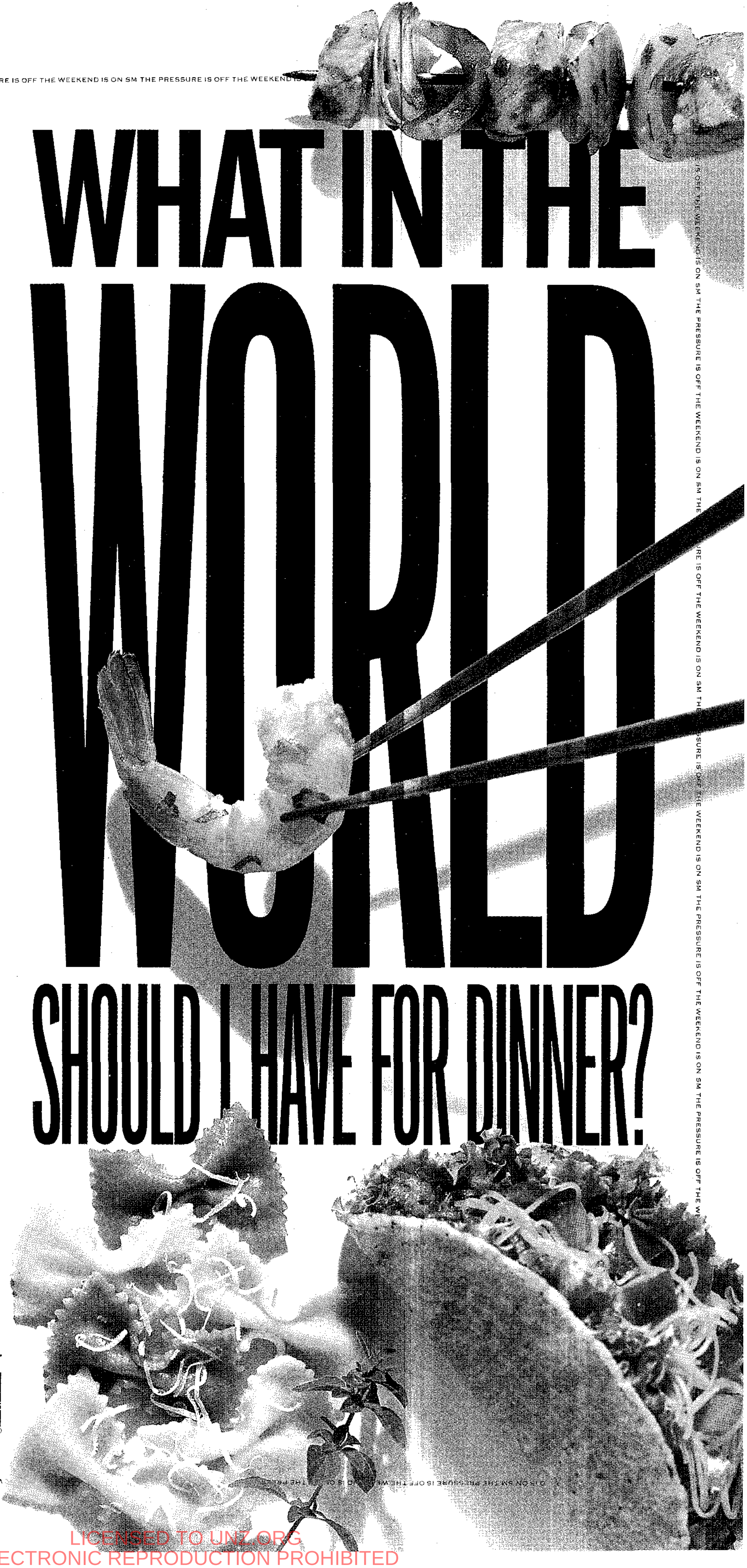

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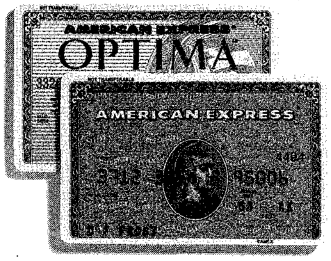

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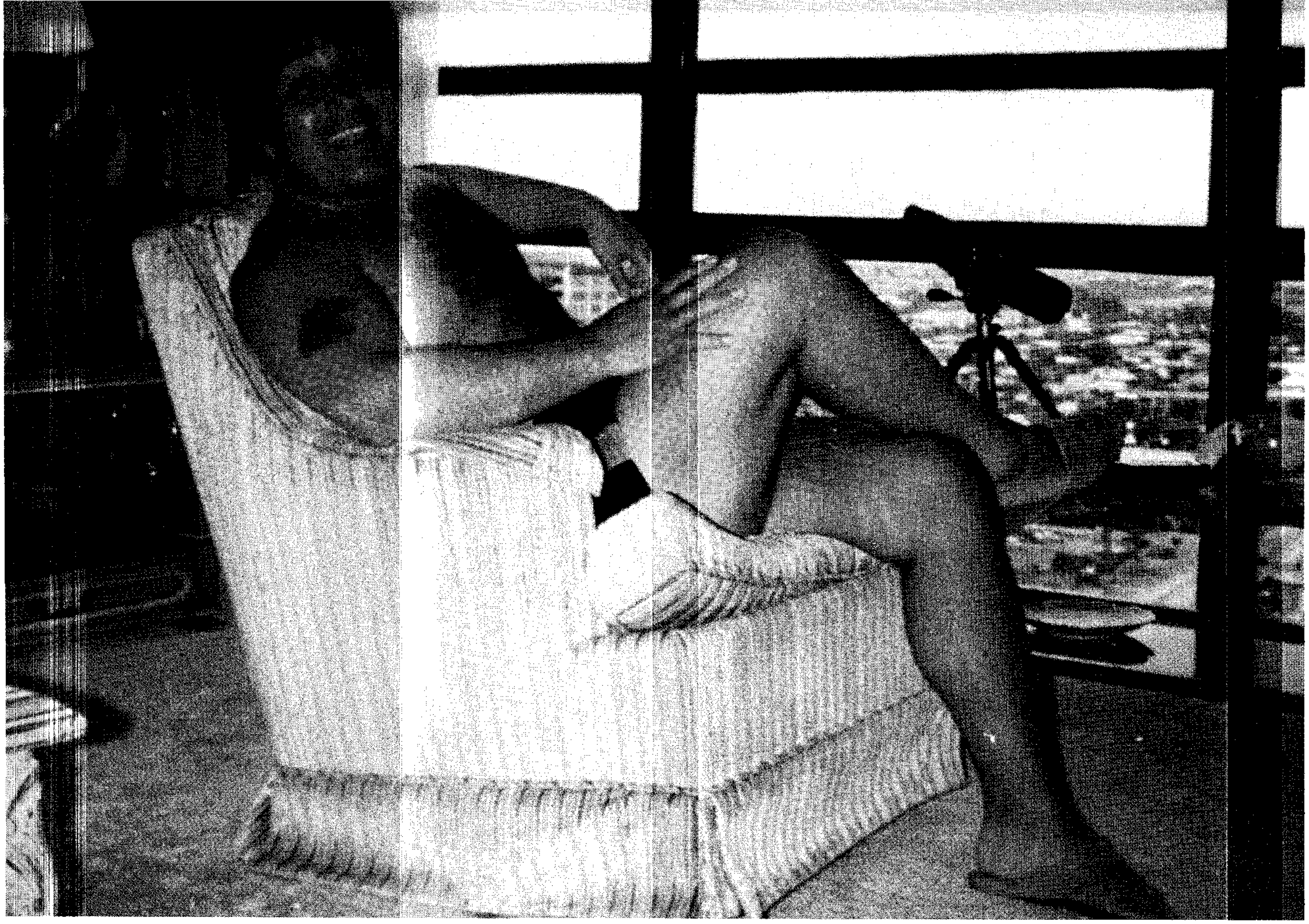


TOMMY BILOTTI—CASTELLANO'S BODYGUARD, CHAUFFEUR, AND TRUSTED COMPANION—IN BIG PAUL'S POMPANO BEACH CONDOMINIUM.

tice? S---. You got a guy, say Joe Blow. He's with you. But he's got a cousin or a brother-in-law, say, who's with the Snake [Carmine Persico, then-boss of the Colombo family]. And he likes those guys. . . . You can tell guys what the rules are, but you can't tell 'em who to like. And eventually, they're gonna do things with their friends. So say Joe Blow's a good earner. You know he's bending the rules, but what're ya gonna do? You gonna spank the guy for making money? Then one day, there's a beef. Ya gotta sit down. Who do you back? D'ya back Joe Blow, just because he's your guy? D'ya sell him out because he wasn't going by the book? Plus, it's embarrassing. It makes you look bad, like you weren't enough in control. Does the guy get clipped for making you look bad?"

"This is a wonderful life. But it's very, very unpredictabl

"Jurisdiction," said Piney Armone, as soothingly as if the word was a tranquilizer. "It's a question of jurisdiction."

"You know what jurisdiction means?" said Castellano. "*Jurisdiction* is a half-ass word for power. You have power, you do what the hell you want to do, and that's the end of it. You have jurisdiction, everything's a goddamned discussion. . . . It's like you're supposed to call the shots, you're supposed to do good, but like you're in a goddamned straitjacket. So whaddya do? You don't want trouble, you can sit tight. You don't say nothin', you don't do nothin'. But ya can't live in this world doin' nothin'. Am I right?"

"You're right, Paul. You're right."

"You only live once, Piney. Am I right? You don't get to do everything. No one does. Me, I got no regrets. The only thing I wish, I wish I had more education, I wish I was more, ya know, educated. But I say that now. At the time, what I wanted was the streets, so I took 'em. I always felt, if there's something you want to do, do it now. Don't f--- around waiting. Am I right?"

"Yeah, Paul, you're right."

"But at the same time, let's not kid ourselves. This life of ours, this is a wonderful life. If you can get through life like this and get away with it, hey, that's great. But it's very, very unpredictable. There's so many ways you can screw it up. So you gotta think, ya gotta be patient. A lotta guys, they're yanking their zipper before their d--- is put away, then they wonder why they get snagged. And they don't know when to zipper their f---ing mouth shut, either. I tell 'em, 'You listen, you learn. You talk, you teach.' Am I right, Piney?"

"Yeah, Paul, you're right."

"Because there's just so many f---ing things that can blow up on you."

"Yeah, Paul, there are."

"There's so many f---ing ways they can get you."

"SO HOW YA FEELIN', PAUL?" ASKED ALPHONSE "FUNzie" Mosca on a sweltering afternoon in July 1983. Mosca was a Gambino soldier who specialized in construction. He collected payoffs from contractors and delivered bribes to union leaders and city officials. You saw Funzie coming—the only question was, deposit or withdrawal? "Lousy," said the Godfather. "I had this splitting headache for, like, four days now. Sinuses, I guess. Humidity. I stay in the air-conditioning, but it don't get better."

"Sometimes the AC makes it worse," said the bagman. "Me, I got bronchitis. I got this stuff. . . ."

"Phlegm," interjected another soldier, known to the listening agents as porno specialist Robert Di Bernardo. "I get it a lot. Makes ya hafta clam."

"Yeah, phlegm. Just layin' on my lungs. Makes me understand what Joey Gallo's chest must feel like when his angina kicks in."

"Nah," piped Tommy Bilotti, Big Paul's bodyguard. "Angina's different. When my ulcer was bleeding, I talked to this guy in the next room. He just had a heart attack, still had all these tubes and s---. Said angina grabs your heart like a cold hand squeezing your balls."

"Piney's limp is getting worse," put in D.B. "Ya know, sometimes I think it's the climate. I don't think this is a healthy climate here."

"Cousin a mine moved to Arizona for the climate," said Mosca.

"How's he like it?" asked the Godfather.

"He died. Caught cancer."

"Ya don't catch cancer," said D.B.

"He did," Funzie insisted. "His girlfriend had it."

"She die, too?" asked Bilotti.

"No, she got better. Strange, ain't it? 'Scuse me. I gotta go outside and spit."

When Mosca returned, conversation moved from pathology to bid-rigging and suggested why building costs are so much higher in New York than anywhere else in the country. "So where it stands," he said, "is that we were the low bidder."

"Yeah," said the Godfather, "but it was, ya know, like a modified bid."

"Well, yeah," said Mosca. "A little bit modified, yeah."

"It's always f---ing modified," Bilotti horned in. "It's modified to the point where you can't make no f---ing money on it."

"That's exactly what I been trying to tell you," said D.B. "It's the same thing that came up about price-fixing on the highway bids. It's gettin' to be all confrontations now. Everything's an argument. Like on the Queens College job. Fifteen thousand yards. But it's a Queens job, not a Manhattan job. And they tell us, 'Hey, don't worry. Everybody's lookin' at the job, but you got the job.' "

"So far, so good," said Castellano.

"So far, so good," echoed D.B. "Right. But now it's time to stop promising and start delivering, and now we're hearing a different story. The first union guy, he's indicted. The guy who takes over, he don't know nothin'."

"It's like they're killing the chicken that laid the golden egg," piped up Tommy Bilotti.

"Goose," said Funzie Mosca. "The goose that laid the golden egg."

"Who gives a f---?" said Bilotti. "You know what I'm sayin'."

here's so many ways you can screw it up."

"Yeah," said Mosca. "It's like, some jobs ya don't even wanna bid. By the time you finish shmearing everybody that needs shmearing, you might as well stay home and scratch your ass, for all the money you're gonna make. . . . How many f---ing ways can we slice it up before it ain't worth having?"

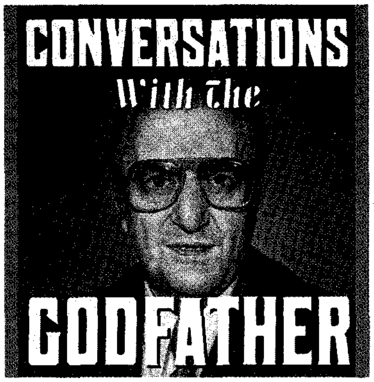
Sweaty and itchy in the Richmond Road dormer, Joe O'Brien and Andy Kurins hunkered down and tried to follow the conversation. Construction, bid-rigging, control of unions: This, they knew, was where a major mob prosecution could come from. In the age of RICO, the golden word for law enforcement is *conspiracy*, and the prosecutorial weapon of choice is the link. Perhaps the image is not so romantic as that of the smoking gun; in practice, however, the link is what gets results. This sit-down hinted at a mother lode of criminal associations.

"It's gettin' aggravating," Funzie Mosca resumed.

"Exasperating is what it's getting," said D.B.

"Okay, okay," said the Godfather. "There's a lot of things here that's very, very important. It's a pain in the ass. I'll tell ya the truth. I don't know what to tell ya."

A wavering leader opens the door to advice, and advice accepted is not infrequently advice regretted.



"Well, listen, Paul," said Funzie Mosca, "it's your show, but if you ask me, I'd say that sooner or later there's got to be a sit-down on this. Otherwise, it's just gonna get more and more out of hand."

"I'm with Funzie," said D.B., a little too quickly, like maybe they'd rehearsed. "It's gotta be ironed out at the top. With Tony [Anthony "Fat Tony" Salerno, boss of the Genovese family]. With Chin [Vincente Gigante, the real power behind Salerno]. With Snake. With [Colombo soldier Ralph] Scopo. Otherwise, what you're gonna have is grab, grab, grab, till it all goes down the drain."

"It's gonna be like throwing the baby out with the bathtub," said Tommy Bilotti.

"The bathwater," said Funzie. "Not the bathtub."

"Ah, f--- it," said Bilotti. "You're the only guy that can do it, Paul. You're the only one who can take charge and hammer this thing into shape."

Castellano hesitated. It would be unthinkable to hold such a high-level, interfamily sit-down at his own house, and he hated going out. It meant giving up the red satin bathrobe, the soft slippers, and descending from the safe heights of Todt Hill to the lower streets, where things sometimes went wrong.

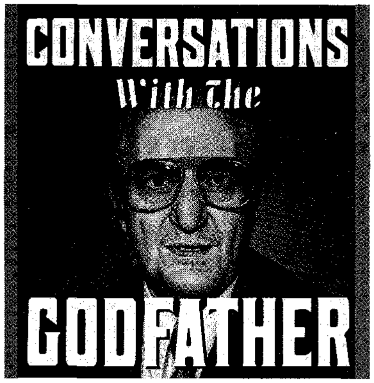
"I don't know," said the Godfather. "Those big meetings are a pain in the ass to pull together. The planning. The security. Ya gotta worry about whose toes you're stepping on if they ain't included. And let's face it, anytime you bring that many of our friends together, there's a little bit of risk involved."

At the Richmond Road plant, Joe O'Brien and Andy Kurins hugged the headphones to their sweaty ears and tried not to whoop. What was being discussed at Big Paul Castellano's blondwood table was nothing short of a conclave of the Mafia Commission.

And as for the Godfather's assertion that such a meeting entailed some risk, that would turn out to be the most exquisite bit of understatement the agents had heard.

WITH DAUGHTER CONNIE.

DURING THE FIRST WEEK OF AUGUST 1983, ODD AND distressing noises began coming out of the Castellano bug. Conversations were overwhelmed by screeches that sounded like cats in heat, pops like the uncorking of champagne. There were times the mike went silent altogether, then came alive with an ear-shattering burst of static. On the afternoon of August 4, the mechanism barked out a final squawk and went irredeemably dead. No one will ever know why. At the listening station, the reel-to-reel recorder kept turning obliviously, marking only an archival silence. The



bugging of the Godfather was over.

During the next several months, the conversations that had been overheard in Paul Castellano's kitchen would be transcribed, cross-referenced, and woven into an unprecedented picture of the workings of the New York mob. On May 15, 1984, the Commission meeting first alluded to in the tapes would be held at 34 Cameron Avenue, on Staten Island; Andy Kurins would photograph the mobsters leaving the house. In the hands of a vast interagency task force headed by Rudolph Giuliani, the tapes and the photos would serve as the centerpiece of the famous Commission case—a prosecution that stung every one of the five families and that, while it failed to kill the New York Mafia, at least wrote finis on its most glorious modern chapter.

So complex was the Commission case that almost two years of work was done by prosecutors before a single arrest was made. On February 25, 1985, nearly 50 FBI agents fanned out over the city that evening, making a score of virtually simultaneous surprise arrests. Fat Tony Salerno would be pulled in, as would Tony "Ducks" Corallo, boss of the Luchese family. Gambino underboss Aniello Dellacroce would be arrested, and Colombo chieftain Carmine "the Snake" Persico. By the end of the sweep, not a single boss or underboss was at large.

At 7:25 P.M. on February 25, with two agents in the car behind them, Joe O'Brien and Andy Kurins headed for Todt Hill to arrest Big Paul, America's most powerful mobster.

JOE O'BRIEN RANG THE GODFATHER'S DOORBELL.

The voice that came through the intercom, to the agents' surprise, was that of Castellano himself. "Who is it?" he asked in a breathy rumble that seemed to squeeze past a closed throat and grudgingly parted lips. He didn't sound like he was expecting company.

"FBI, Mr. Castellano. I have a warrant for your arrest."

"Ach," came the reply. The syllable seemed to hold only slight surprise and slight scorn. Then there was a soft click. O'Brien and Kurins shuffled their feet and watched their breath steam in the pink glow of the Godfather's floodlights. The accompanying agents, posted as sentinels, lingered at the base of the portico stairs. Then the front door opened.

Paul Castellano appeared, his tall and hulking body filling most of the dim rectangle of yellow light. He was wearing gray slacks, a pale-blue silk shirt, and his velvet slippers. His hair was neatly combed back, and he had on lightly tinted aviator glasses. His voice was without anger. "May I ask what this is about?"

"RICO conspiracy," said O'Brien, showing the warrant. "A dozen or so of your colleagues are being arrested right now, sir."

"Really?" said the Godfather. "Right now?" He glanced out over the bay, as if he could picture his comrades being confronted all around the city. He seemed to take a connoisseur's interest in the neatness of what was, after all, law enforcement's version of a multiple hit. "Well, come in."

Silently, the Godfather led the agents through his vast entrance hall and down the long corridor to the kitchen. Gloria Olarte was there. She no longer had the waifish look that FBI surveillance had revealed several years earlier but was prosperous and plump. Her thickening body was encased in designer jeans and a red cashmere sweater. With her was a distinguished gentleman whom Castellano introduced as Dr. Richard Hoffman, his physician and friend.

It seemed that they were just about to eat. The table at which Big Paul held his conferences was set with Lenox china and Waterford crystal, arrayed around an enormous platter full of rare roast beef, expertly sliced and oozing fatty blood. Near the head of the table was the chrome lamp with the dead microphone still in its base. The agents struggled not to look at it.

Gloria Olarte hissed a Spanish curse.

"Be civil," Castellano coaxed her. "These men are only doing their job."

"Their yob, their yob," she said. "Their yob ees only to make trouble for other people who they don't do nothing. I no like thees Meester FBI."

Oddly, Castellano smiled. He gave his massive head an indulgent shake, then absently glanced over at the roast beef. It was beautiful meat, sunburst red, and the former butcher regarded it as other men might a painting. "I'd like to change into a suit."

"That isn't necessary," said O'Brien.

"I know it isn't," said Big Paul. "But I'd feel more comfortable. I'm asking as a favor."

Kurins and O'Brien glanced at each other. Their instructions were to bring Castellano in as quickly and smoothly as possible, no fireworks, no delays. He was going to jail, not a party; there was no reason to allow him time to change. But Castellano himself was being a gentleman. With his doctor, by coincidence, right on hand, he had available to him the oldest dodge in the world—the feigned heart attack or angina, the faked dizziness or passing out that would earn him a nice cushy trip to the hospital. Yet he stooped to none of that.

To the agents, there was a certain greatness about the man, something in his bearing, some aura of pained wisdom. He may not have been a good man—in many ways, he was an appalling one—but he'd taken monstrous vows and stuck to them. You couldn't say, "No, you can't change. Go face your accusers in a sports shirt." The king is allowed the royal purple even at his beheading, after all.

So Castellano went up to his bedroom with Gloria and Dr. Hoffman. Then the doorbell rang. Joe O'Brien said hello through the intercom.

"Joe," said one of the sentinels, "there are some people here. Relatives. They wanna come in."

"Who?"

"The daughter. The son-in-law. Their baby. And the wife."

After her father's murder, Connie Castellano gave Gloria a

"Oh, Christ," said O'Brien. Nina Castellano, conceding defeat in her battle with Gloria, had moved out some months before. Connie, Paul's daughter, lived just around the corner. The Godfather had been upstairs just over four minutes. He must have asked Gloria to call Connie. Nina was probably there visiting. "Let them in."

"You sure you wanna deal with it?" asked the other agent. "They're pretty upset."

"Like screaming?"

"More like zombies."

"It's their house. Let 'em in."

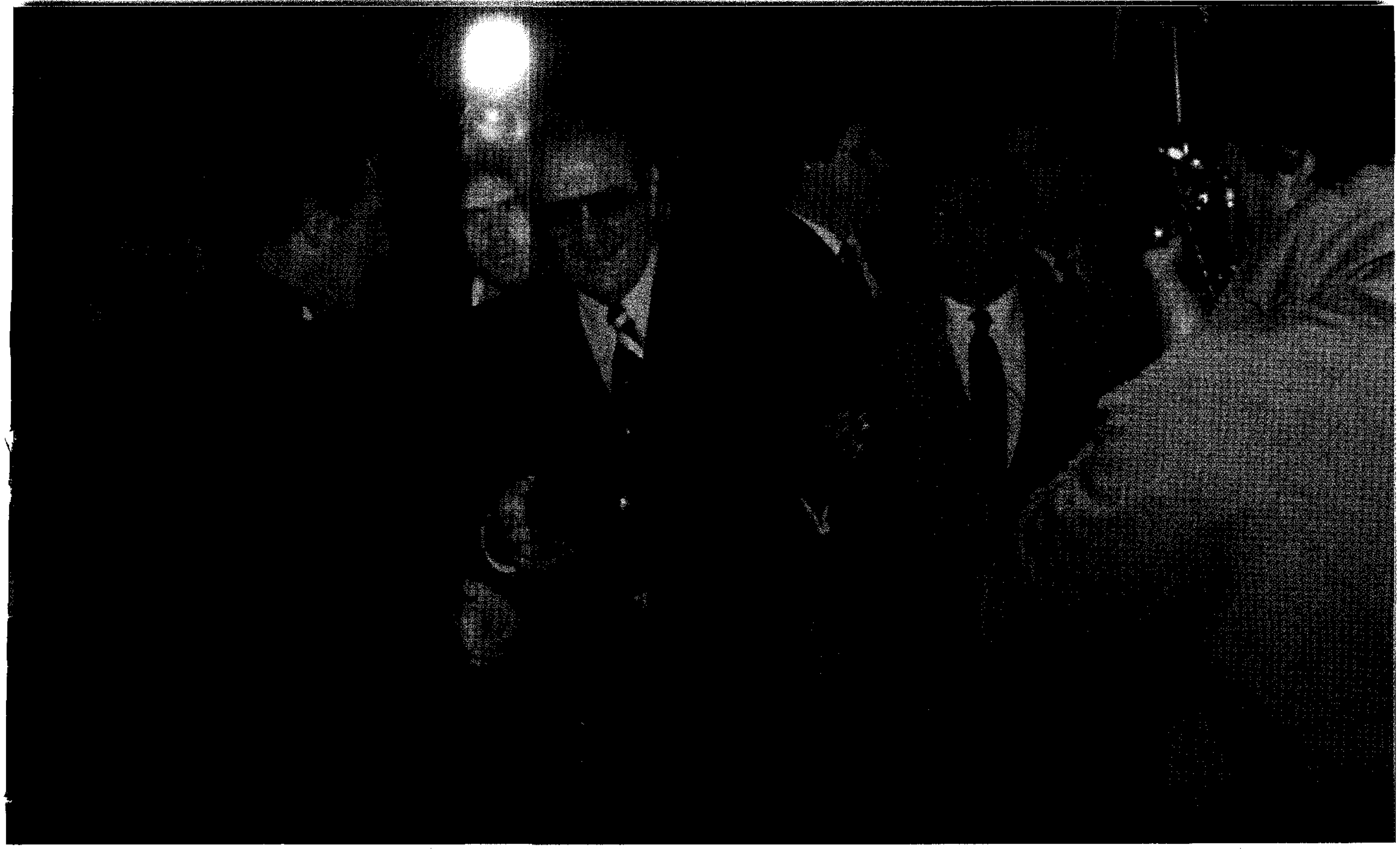
A moment later, Connie marched into the kitchen. She was blonde, slender, and feisty.

"Where's my father?" she demanded.

"Upstairs, changing," said O'Brien. The daughter didn't seem to believe him. Her eyes darted wildly around the room, as if her father were stashed in the broom closet.

Nina followed, walking with an old lady's small, cautious steps. She cast a quick look at the set table and the other woman's roast beef. "On mine," she said, "I put rosemary."

Joe Catalonotti, Connie's second husband, trailed the women. He was carrying his infant daughter and seemed somehow to be



IN FEBRUARY 1985, AFTER POSTING HIS $2-MILLION BAIL, CASTELLANO RETURNED TO TODT HILL. HE WAS KILLED IN DECEMBER.

hiding behind her. For him, the present scene was a no-win situation. His wife would want him to beat his chest and make some noise; that's what husbands were for. But this would irritate the FBI, and, given Cat's station in life, there was little percentage in that. On the other hand, incurring his spouse's wrath by seeming wimpy was an unappealing prospect, too, since Connie's *first* husband had not been seen or heard from in several years. So Cat just acted absorbed in the kid.

Big Paul returned to the kitchen, wearing a midnight-blue suit and a red silk tie, flanked by his doctor and Gloria. He greeted his family and kissed his granddaughter with a smack. Gloria started to cry. Castellano embraced her as his daughter looked on in rage and disgust; Nina drifted off behind her vacant eyes.

Then an unmistakable odor filled the room; the Castellano granddaughter had filled her diaper. Joe Catalonotti, still playing the model dad, gently placed the infant on the dinner table, amid the Lenox and the Waterford, and proceeded to change her. Halfway through the job, he reached toward the platter of roast beef, picked up a slice with his fingers, and ate it.

Gloria stopped bawling; then it was Nina's turn to break down. She cried softly, almost silently. Then she opened her arms and started running toward her estranged husband. The Godfather's face riffled through a number of expressions as she approached—baffled, nonplussed, then close to panic. At the last possible moment, with the sure instincts of a veteran quarterback, he feinted left, ducked right, and his wife, empty-armed, ran right past him. She ended up hugging Andy Kurins.

"I think it's time," said Joe O'Brien.

The Godfather—resplendent now in his immaculately tailored mohair and silk—seemed almost relieved to be going. He led the procession to his own front door and walked briskly to the government Plymouth. Once inside, he thanked Kurins and O'Brien for not handcuffing him in front of his family. It was an omission the agents hadn't thought he'd notice.

nvelope containing $18,000 in cash. "Now get out," she said.

BIG PAUL CASTELLANO SPENT ONE NIGHT IN JAIL, THEN posted a $2-million bond and went home. But his career had effectively ended. He was too busy with legal problems to do his job. And word of the bugging of his house had been leaked to the press. Had the Godfather not been assassinated on December 16, 1985, he would have witnessed the undoing of his life's work. He would have been a defendant in the Commission trial and most likely have received the same 100-year sentence as the other bosses. He would have stood by helplessly as Joe Armone, Joe N. Gallo, Funzie Mosca, and Tommy Agro also went to jail.

Less than an hour after her father's murder, Connie Castellano Catalonotti presented Gloria Olarte with a sealed envelope containing $18,000 in cash. "My father wanted you to have this," she said. "Now get out." The maid left immediately. She is now a travel agent in Bogotá, Colombia, and is currently entertaining offers for her memoirs. Nina Castellano moved back into the Todt Hill mansion, where, at this writing, she still lives, along with Connie and Joe Catalonotti and their child.

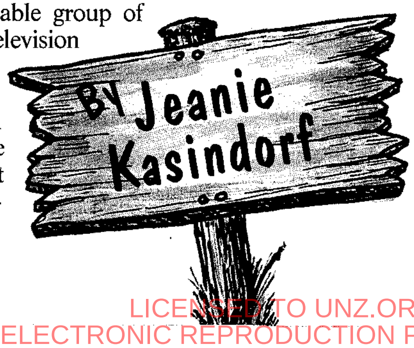
On the night of Big Paul's death, John Gotti was reportedly kissed by many men at the Ravenite Social Club on Mulberry Street. While the new Godfather quickly achieved fame for his magnificent suits and apparent immunity to criminal conviction, law-enforcement insiders feel that the organization beneath him is in tatters. Gotti, on a government wiretap, has been overheard saying, "If I can get a year run without being interrupted, gonna put this thing together where they can never break it, never destroy it." This is almost certainly an illusion. Paul Castellano enjoyed a nine-year term as Godfather and was probably the most competent administrator the modern mob has known. Yet his machine had come unstuck almost before his corpse was cold, undone in roughly equal measure by the law and by the jealousy and ambition of his blood-oath friends. ■

Photograph by AP/Wide World.

'NOBODY'S SCHMUCK': MORT THE MOOSE

NEW FRONTIER

How 'Northern Exposure' Became the Spring's Hottest TV Show



By Jeanie Kasindorf

JOEL FLEISCHMAN IS A SMARTASS NEW Yorker who signed away a slice of his life to the state of Alaska. He agreed to work there as a doctor for four years. In return, the state agreed to give him $125,000 to get through Columbia medical school. When he arrived in Anchorage last summer, eager to move into a new condominium and set up some semblance of a cosmopolitan life, the state fathers told Fleischman they had other plans for him. They were sending him instead to Cicely, Alaska, population 839. ("Aspen's got nothing on this place," a state bureaucrat assured him.) One long, jarring plane ride later, he found himself in Cicely, among the most improbable group of people to populate a television town since *Twin Peaks.*

There is Maggie O'Connell, a rich girl from Grosse Pointe, the daughter of the youngest CEO in automotive history ("Remember the hatchback? That's my dad"). She came to Cicely with a boyfriend named Dave who was writing a book about mountain climbing. Dave died when he fell asleep on a glacier, the first of a string of boyfriends who met untimely deaths—which she has commemorated in small dioramas that decorate her cabin. Now she ferries Cicely's residents to Anchorage in her own Cessna 172, and plays the Diane to Fleischman's Sam.

There is Maurice Minnifield, a former astronaut ("Only been to New York one time. For a parade. Ticker tape. Rode down Fifth Avenue in a Cadillac"). He came to Cicely about twenty years ago and bought the local radio station, KBHR; the local newspaper; and 15,000 "acres of opportunity." Now he drives through Cicely's snow-covered streets in a 1960 gold Cadillac convertible given him by a Houston car dealer. When he sweeps his hands around the virgin forests,

Outline. Moose photograph courtesy of CBS. Illustration by Shaun Cusick.

VILLAGE PIZZA

PHOTOGRAPHED BY GARY MOSS

MORROW AND TURNER ON THE SET IN ROSLYN, WASHINGTON.

he sees "Burger Kings, 31 Flavors, resorts, mini-malls."

There is Shelly Tambo and Holling Vincoeur. Shelly is a former Miss Northwest Passage, a dizzy eighteen-year-old from Saskatchewan who met Maurice when he was one of the judges at the beauty pageant. Although she was already married to her high-school boyfriend, a hockey player named Wayne, she agreed to let Maurice take her back to Cicely to become his wife. Soon after she arrived, she walked into the Brick Tavern and told Holling, the 62-year-old tavern owner, that if he wanted her, she was his. Holling had not had a woman in his life until that day. Now he is so smitten that he offers to be circumcised after Shelly complains that his penis is "wearing a turtleneck."

There is Chris ("In the Morning") Stevens, the disc jockey at KBHR, who quotes Carl Jung and plays the blues and has an uncanny ability to pick up Ivy League women whom he finds hiking in the Alaskan wilderness. He doubles as the town's minister because he was ordained after answering an ad in the back of *Rolling Stone.* There is Ed Chigliak, an eighteen-year-old American Indian whose view of the world is shaped entirely by whatever movies and television shows have made it up to Cicely. He works at odd jobs and is trying to write a screenplay on Maurice's Macintosh. ("Grope and kill," Maurice tells him, "grope and kill.")

NEW FRONTIER

'Northern Exposure' skims the edge without spinning out of control as 'Twin Peaks' did.

And there is Marilyn Whirlwind, who is Joel Fleischman's enigmatic assistant, a round, beatific American Indian woman who insists on calling patients by a number instead of a name ("She runs my office like a delicatessen," Joel complains). When Joel can offer the townspeople no cure for the Russian flu, she nurses them back to health with a foul-smelling secret potion ("Hi-yo-hi-yo-ip-se-ni-yo") whose main ingredient seems to be moose dung.

WELCOME TO *Northern Exposure,* the CBS series that snuck into town in April, near the end of the season, and instantly became the hottest new show of the year. The series, which was created by Joshua Brand and John Falsey, the celebrated writer-producer team of *St. Elsewhere* and *A Year in the Life,* first appeared on the air as a summer replacement last season. The critics loved it, and it developed a loyal cult following. Mike Duffy of the Detroit *Free Press* called Cicely a "land of screwball enchantment . . . that is all too rare in network television."

But it was not until this spring that *Northern Exposure* broke into the big time. CBS brought it back in one of the network's most coveted time slots—ten o'clock on Monday night, after *Murphy Brown* and *Designing Women.* Once again, the critics did cartwheels. The *Daily News's* Kay Gardella called it the "best" new show of the lackluster season. It earned 20 and 24 shares and helped CBS win Monday night in its first three outings.

The show seems to have caught the imagination of an audience still hungry for the eccentric characters of *Twin Peaks* but no longer hungry for that show's obscurity and rootlessness. *Northern Exposure* manages to skim along the edge of the television universe without spinning out of control as *Twin Peaks* did. It also seems to have captured an audience eager for a band of eccentrics who inhabit a benevolent world instead of a malevolent one. In only a few weeks, Cicely, Alaska, has inspired the kind of following that caused even an ABC spokeswoman to squeal, "Ohhhhh, it's so cool, tell me all about it."

The town of Cicely was created in the summer of 1989 in the heads of Josh Brand and John Falsey. "The idea came in part from Lance Luria, my oldest friend in the world," says Brand, 40, who was raised in Queens, graduated from City College, then got a master's degree in English literature at Columbia. After starving for a few years in New York trying to write a novel and poetry, he moved to Los Angeles to try to write movies. "The idea for *St. Elsewhere* also came from Lance. We grew up in Kew Gardens together and were roommates in Greenwich Village when I was in college. When he became a resident at the Cleveland Clinic, he said, 'Geez, you should do something about a teaching hospital.' Now he practices medicine in Middleburg, New York, in this very rural area 30 miles outside of Albany. At first John and I were thinking of some doctor who leaves New York and goes up to the Berkshires. Then the idea sort of evolved and became this guy who was in Alaska."

IT WAS A QUESTION OF A FISH OUT OF water," says John Falsey, 39, who was raised in Darien, Connecticut, graduated from Hampshire College and the University of Iowa Writer's Workshop, and had one short story published in *The New Yorker* before moving to Hollywood. "We thought of *Never Cry Wolf, My Life as a Dog,* and *Local Hero*—movies that had that really sort of delicate whimsy."

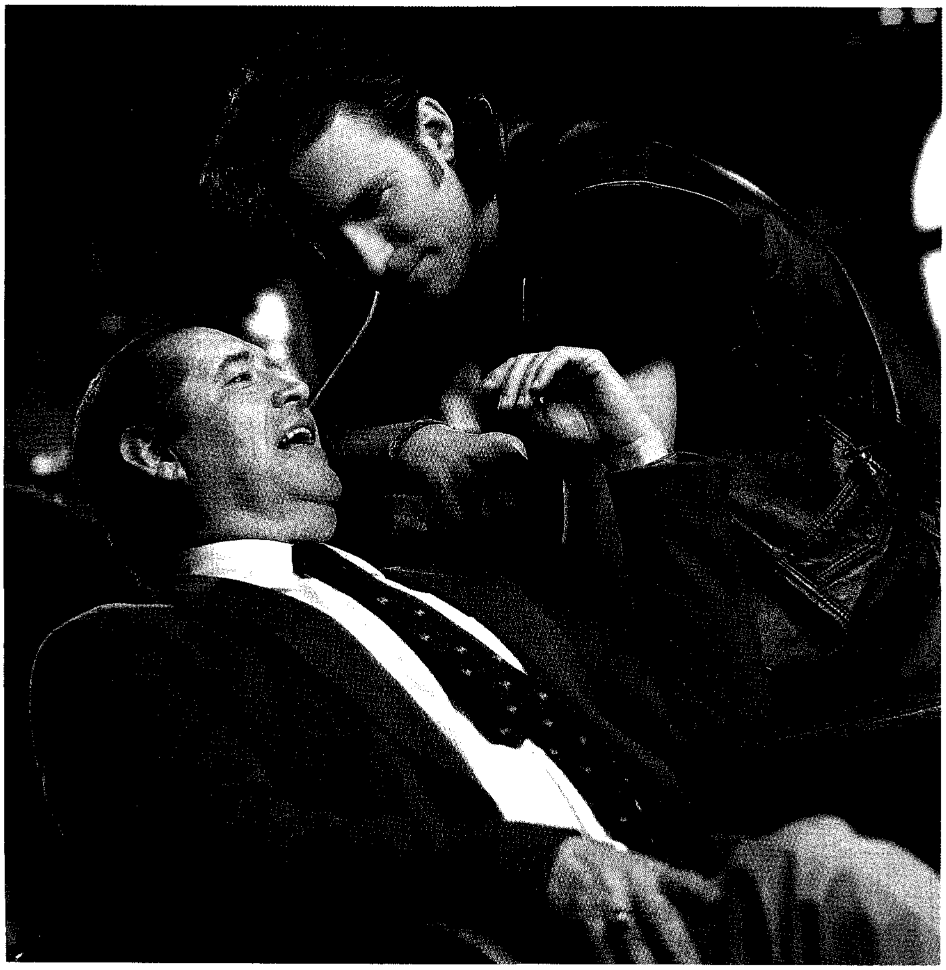
"We thought we could re-create that feeling in Alaska," Brand says, "because it represented something very fundamental in everyone's imagination—and the place where everything that wasn't nailed down in society could end up."

They pitched the show on the basis of the one line "New York doctor goes to small town in Alaska." Almost as soon as Jeff Sagansky took over as head of entertainment programming for CBS in January, 1990, he told them that he would like to pick up *Northern Exposure* as a summer series. It took until mid-March to complete the deal. CBS and Universal, with whom Falsey and Brand had a production contract, did not want to pay anywhere near the $1.3 million to $1.5 million that a one-hour location show normally costs to produce each week. "Up until this show," Brand says, "there had never been sort of a traditional one-hour show in the summer. There was no precedent for what they would spend."

Finally, they agreed on fees. The network would pay Universal a $625,000 licensing fee, and Universal would make up the difference, giving them $839,000 to produce each episode. "It literally died three times," says producer Matt Nodella. "One time I actually cleaned out my office, and after I packed all the boxes, I was told, 'Wait, don't leave, hang on.' "

The negotiations left Brand and Falsey with only six weeks to cast the show. "We were looking for people who were not familiar to the public," Brand says, "actors who are not identifiable with a role. We didn't want it to be their show." With the exception of John Cullum (Holling Vincoeur), who won Tony awards for *Shenandoah* and *On the Twentieth Century,* and Barry Corbin (Maurice Minnifield), a familiar character actor who has a long string of credits, including *Urban Cowboy* and *Lonesome Dove,* the stars are virtually unknown.

For most of them, the final call from Brand and Falsey was the break they had long been waiting for. John Corbett, who plays the straight-out-of-the-sixties small-town disc jockey Chris ("In the Morning") Stevens, the son of a West Virginia



A HUNGER FOR ECCENTRIC CHARACTERS: CORBIN (LEFT) AND CORBETT.

coal miner, had spent six years working in a steel mill before stumbling into acting. He calls getting the part on the show "my Cinderella story."

Rob Morrow, who plays Joel Fleischman, is a New York stage actor who was raised in Westchester County, was kicked out of Edgemont High School for stealing athletic uniforms, got a high-school-equivalency degree, and came to New York to become an actor. He was "really thinking I would have to quit the business for a while to deal with my debts" only months before getting the *Northern Exposure* part. Darren Burrows, who plays Ed Chigliak, was a short-order cook who left Kansas for Los Angeles at sixteen and drifted into acting. "Since then God's really blessed me," he says.

Janine Turner, who plays Maggie O'Connell, was raised in Texas and spent a year in New York as a Wilhelmina model. She went to Los Angeles at seventeen and worked for a year on *General Hospital*. Then she spent ten years trying to find a part different from the one she once played on the soap. "I was beginning to think it was the end of it all," she says. "I walked out of the audition with tears streaming down my face, saying, 'I can't act, I can't act.' I was really kind of depressed at that point in my life. The next day I was on a plane to L.A., and the next day I got the part. I cried and cried and cried."

CYNTHIA GEARY, WHO PLAYS SHELLY Tambo, graduated from the University of Mississippi with a music major and spent almost three years in Los Angeles working as a waitress while waiting for a break. Several weeks before Brand and Falsey began casting, Tracy Fairhurst, a personal manager, discovered her at a Mexican restaurant on La Cienega Boulevard, where Geary was working. "For some reason she liked me and asked me if I was an actress," Geary says. "It's really the Hollywood story." Three months after she signed a contract with Fairhurst, she was hired for the show. "I'd gotten fired from the Mexican restaurant a month before," she says. "I was flat broke and training to be a waitress at two new restaurants and not getting paid. When I found out, I called them up and said, 'Hey, I've got a TV show. I really *am* an actress.' "

But the biggest Cinderella story of them all is that of Elaine Miles, who steals her scenes with her silent, enigmatic performance as Marilyn Whirlwind. Miles, who is half Cayuse and Nez Perce Indian, was born on the Umatilla reservation in Pendleton, Oregon, and moved to Seattle with her parents when she was three. At 30, she was still living at home with her parents and traveling with her mother to powwows, where she earned money selling her beading and weaving and winning dance contests. She was discovered by a Seattle casting director while she was sitting in a waiting room as her mother auditioned for the part.

"John Vreeke, who works with the extras, kept staring at me," she says. "He said, 'Don't you want to try for the part?' I said, 'No, 'cause I'm not 35,' and it was a 35- to 65-year-old woman they wanted. He left and went into the room. He came out, and the casting director and my mom came out. The casting director asked if I have long hair. I had it in a bun. My mom said, 'Yes, it's too long.' The casting director flipped out. She said, 'Why don't you try to read for it?' I thought, Oh, yeah, right. I never in my whole life dreamed I would do this. I was like the little black sheep of the family, and now I'm at the center of attention. I still have to pinch myself and say, 'Is this really happening to me?' "

At the same time that Brand and Falsey were casting the show, they were frantically searching for Cicely. At the last minute, they found it in Roslyn, Washington, a former coal-mining town in the Cascade mountains about 80 miles east of Seattle. Local lore has it that Logan Bullitt, the vice-president of the Northern Pacific Coal Company, named the town after Roslyn, Long Island, because his "sweetheart" lived there.

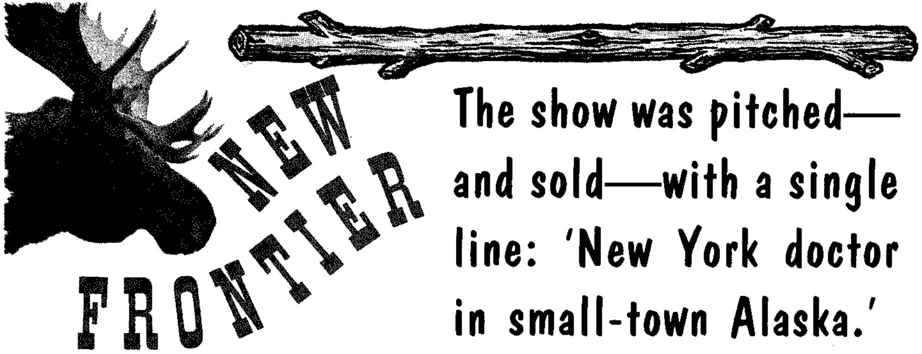
They rented an empty store to use as Joel Fleischman's office and another building where they could create the set of KBHR. And they persuaded the owner of the Roslyn Cafe to let them add an apostrophe and an "s" to the ROSLYN CAFE mural on the main street of town and created the story of Roslyn and Cicely, two lesbians who are the fictional Cicely's "beloved founders."

THEN THEY RENTED SPACE IN A FACtory building in Bellevue, Washington, outside Seattle, where they set up production offices and soundstages. They shared the space with the American Tool Company (MY TOOL IS AMERICAN MADE bumper stickers decorate the set and the T-shirts of some crew members).

They moved up to Washington in early May. Brand and Falsey were determined to have a moose walking up and down the main street of town for their opening credits. But no animal trainer could find one. Finally a Seattle trainer named Anne Gordon found two yearlings that had been abandoned in Alaska and taken in by animal-nutrition researchers at Washington State University. They took the one named Mort because he was friendlier. The crew fenced in the main street of Roslyn. Then, one day at dawn, they set up three cameras and let Mort loose. With Anne Gordon holding bananas in front of him ("For some reason, Mort loves bananas") and university researchers holding willow branches to get his head to swing from left to right, they got their shots. "You get a sense of the moose coming into town, checking out what he sees," Falsey says. "The moose is nobody's schmuck, but he's also funny-looking. We just love him."

They shot the first season's episodes in six-day, 90-hour weeks. "We were just killing everybody," Falsey says. "For the pilot, the crew was mainly local from Seattle, to save money. It was wild, really wild. After every take, our heads would whip over to the cameraman. 'Is it good, did you get it, were you able to get it, did it work?' "

THE TELEVISION CRITICS LOVED THE show. The New York *Times's* John J. O'Connor called it "irresistibly original, offbeat and disarming." Marvin Kitman of New York *Newsday* called it "one of the five shows I'd kill to keep on the air." The Detroit *Free Press's* Mike Duffy called it "sublime," and the Chicago *Tribune*'s Rick Kogan said it "has the potential . . . to join the ranks of TV's best comedies."



The show was pitched—and sold—with a single line: 'New York doctor in small-town Alaska.'

It had everything the critics had come to expect from the best one-hour ensemble shows. It had great writing (Your mind is "like the waters of the big muddy," Chris tells Maurice. "It's deep where you think it's going to be shallow, and shallow where it should be deep"). It had droll sex (the only woman in Maurice's life is an astronaut groupie who spends a week with Maurice each year while her husband is off tagging snowshoe hares. Maurice makes love to her while watching a videotape of his spaceship lifting off).

It had irreverence ("It's on occasions like these my thoughts turn to marriage," Chris says in his opening remarks at the aborted wedding ceremony of Shelly and Holling. "I think of the Dalai Lama, the pope, and Mother Teresa, very spiritual people who never took the plunge"). It had its small, sweet moments ("Gravity," a lonely Maurice tells Holling after Shelly has left him. "It takes you off your feet and you just float around. Is that what it's like, Holling? Being in love?").

Almost every critic compared the show to *Twin Peaks,* which was shot only 45 miles from Roslyn in North Bend and Snoqualmie Falls. It had the same kind of eccentric cast and the same kind of weird characters who mysteriously appear in Cicely only to disappear at the end of each episode. There was the young black motorcyclist who unaccountably found himself drawn to Cicely and while there discovered that he and Chris ("In the Morning") Stevens shared the same truckdriver father. There was 'One Who Waits,' the Indian spirit who helped Ed Chigliak search for his lost father. And there was Adam (played by Adam Arkin, one of the stars of Falsey and Brand's *A Year in the Life*), the mystery man of the mountains and gourmet cook who claims to have been living alone in the woods for fifteen years with his "Northern Italian Cuisine" and "California Cuisine" cookbooks, yet can drop the name of one of the hottest new restaurants in TriBeCa.

But the fictional town of Cicely owes its existence much less to *Twin Peaks* than to *Never Cry Wolf,* the Disney film about the hapless biologist who agrees to go to the Yukon to study the rare white wolf. And the mystical characters owe their origin to the small-town eccentrics of films like *Amarcord, Local Hero,* and *My Life as a Dog.* "Those characters came out of things like the girl with the web feet who appears out of nowhere in *Local Hero,*" Brand explains. "For what it's worth," Falsey says, "we hadn't even heard of *Twin Peaks* when we wrote the pilot, and it wasn't going on the air for another three months."

There are other big differences between the two shows. Cicely is "a benign universe," to use a phrase favored by its creators. It is a place where everyone knows everyone else's business and accepts people for what they are. "The town is a nonjudgmental place," Brand says. "There's never any intent to hurt or to expose. A lot of the show is hung on that."

It is also a show that stays rooted to the ground, thanks to the central characters. "The function of Joel's character," Brand says, "is he provides a ballast. He adds a certain skepticism you have to bring to things. That's important for the show." Even Ed Chigliak, the spacey young American Indian, interrupts one of the mystical soliloquies of his Indian spirit, One Who Waits, by asking, "Are we getting anywhere here?"

ONE OF THE WAYS THAT WE ACTUALLY got lucky on this series," Falsey says, "is that because the network saw it as a summer replacement, they didn't quite pay as much attention to it as they normally would. And it really ended up paying off. They sort of had bigger fish to fry; they were looking past us to the fall schedule. They thought this would be sort of a classic run-of-the-mill doctor show. Our feeling was, No, he's a doctor, and we'll hit home in every episode that he's a doctor to a small degree, but it's totally character-driven. I really feel that had this been something that developed for the fall season, it might have turned out as it did, but there would have been major battles."

CBS scheduled the show at ten o'clock on Thursday night, opposite summer reruns of *L.A. Law.* It beat *L.A. Law* every time. "The network told us they were really influenced by the number of letters they got," Falsey says. "I remember we got a call from a newspaper columnist in Chicago after it had been off the air a couple of weeks saying, 'What's happening with the show? I keep getting so many letters. We haven't had anything like this.' "

IN THE MIDDLE OF AUGUST, CBS executives asked Brand and Falsey if they could create enough new scripts to keep the show on the air in the fall. They said no. They were exhausted. They had been working around the clock. They said they needed two months off to prepare new scripts. They also said they needed more money to produce the show.

It took until October to negotiate a new deal. CBS and Universal settled on a new budget of just under $1.2 million for each episode, but at that price CBS was willing to order only eight more new shows. Universal had to go to the cast members, who had signed a standard contract that called for a minimum of thirteen shows in the second season, and get them to all agree to waive their thirteen-episode commitment.

The network wanted to put them on the air at the end of February and promised that it would give them the coveted Monday-night-at-ten spot. "We said it was impossible," Falsey says. "They then pulled back their offer. At which point we really started pitching them. We just sort of kept whispering, 'Monday at ten, Monday at ten, Monday at ten.' We felt we had come in the back door; we had done it the hard way with a small eight order that was buried in the summer and in fact rose out of the ashes to become something everybody was excited about."

The third week in March, Falsey and Brand got a call from Steve Warner, a CBS executive. The network had agreed to give them the ten o'clock, Monday-night spot when they went on the air at the beginning of April. When the news was announced on the set in Bellevue, Washington, the cast and crew cheered. "We were all waiting to find out," Darren Burrows remembers. "That's when we thought they'd really give it a chance."

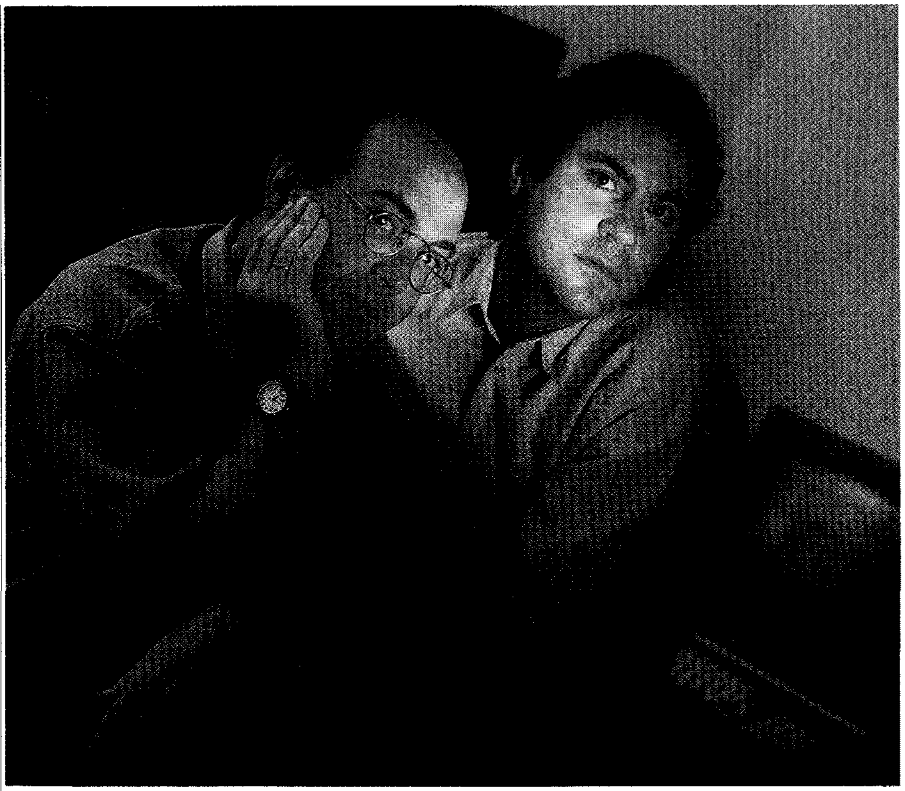
The new time slot—the cleanup spot in what CBS is now billing as Monday Comedy Night—has aroused suspicions among many of the cast members that Falsey and Brand are being pushed to emphasize the comedy at the expense of the drama. They worry that the show will begin to drown in laugh lines and lose some of the poignancy that draws the audience to their characters.

"They're so scared of the drama," says Rob Morrow. "And I don't think they have to be. I think it should be funny, but I think the interesting thing about this show when it works is it can be both. The studio tells me it's not from them. I talked to one of the studio guys who said the network and the studio are not pushing that."

Janine Turner had to call Falsey in Georgia, where he and Brand were shooting a pilot for another series, to get permission to allow her voice to crack in a future show when someone close to her dies. "I have a tough time sometimes," she says. "Like a scene in the show where Maggie has to admit she's lying to her father. That scene took on a nice emotional element for me that they felt didn't fit with the show. I had to keep it lighter. The poignancy—to me, that's the basis of the show. So I fight sometimes for them to allow Maggie to have emotion. At the funeral scene, I didn't cry. My voice cracked and they panicked. I said, 'It's a funeral.' So I called John in Georgia. John agreed with me. So it was a battle won."

Falsey and Brand are well aware of the restlessness among the cast. "They all want to go for something poignant," Falsey says, sounding like a patient parent. "They came back this season and all of them wanted to do Shakespeare, and we said, 'No, it's a comedy. This show floats, it's lighter than air, guys; that's what everybody responded to, and that's what we want.' Josh and I will get on the phone with them and say, 'Guys, it's a comedy, it's a comedy. Read the script through, step back from it, and tell yourself, 'Okay, I'm going to read it again. I'm going to read it now looking at it as a comedy.'

"It's not at all a response to CBS pressure. We don't mind some degree of emotion as long as we don't feel the scene is suddenly out of a different show. In the episode where Maggie tells her father that she has lied to him, originally the scene got very heavy and it really could have come out of *A Year in the Life* with Joe talking to his daughter Anne, it was so heavy. It takes the air out of the balloon."



GREAT WRITING, DROLL SEX, AND IRREVERENCE: BRAND (LEFT) AND FALSEY.

"Sink or swim," Brand says, "fail or succeed, we're basically doing the show we want to do."

ON ITS FIRST MONDAY NIGHT OUT, *Northern Exposure* gave CBS a 13.9 rating and a 24 percent share. On its first three weeks out, it helped CBS win Monday night. If it is picked up for the fall, *Northern Exposure* may help give the network, which is struggling to tie ABC for second place, a much-needed lock on Monday night. It pulled in the same 24 the next week, tying *thirtysomething* for twenty-fourth place in the rankings. The third week, it still won its night with an average 21.5 share.

"I think, quite frankly," Falsey said after those first three weeks, "that CBS feels that unless we, quote, unquote, fall out of bed and do something along the lines of a fourteen or fifteen share, we really should definitely get picked up. We'll be in trouble for the four sweep weeks when the other two networks are programming things like *Switched at Birth* and other heavy-duty mini-series. But the network knows it and the studio knows it. They told us, 'You're going to get crushed; if you can hang in somewhere around an eighteen, nineteen, twenty share, we'll be very happy.' "

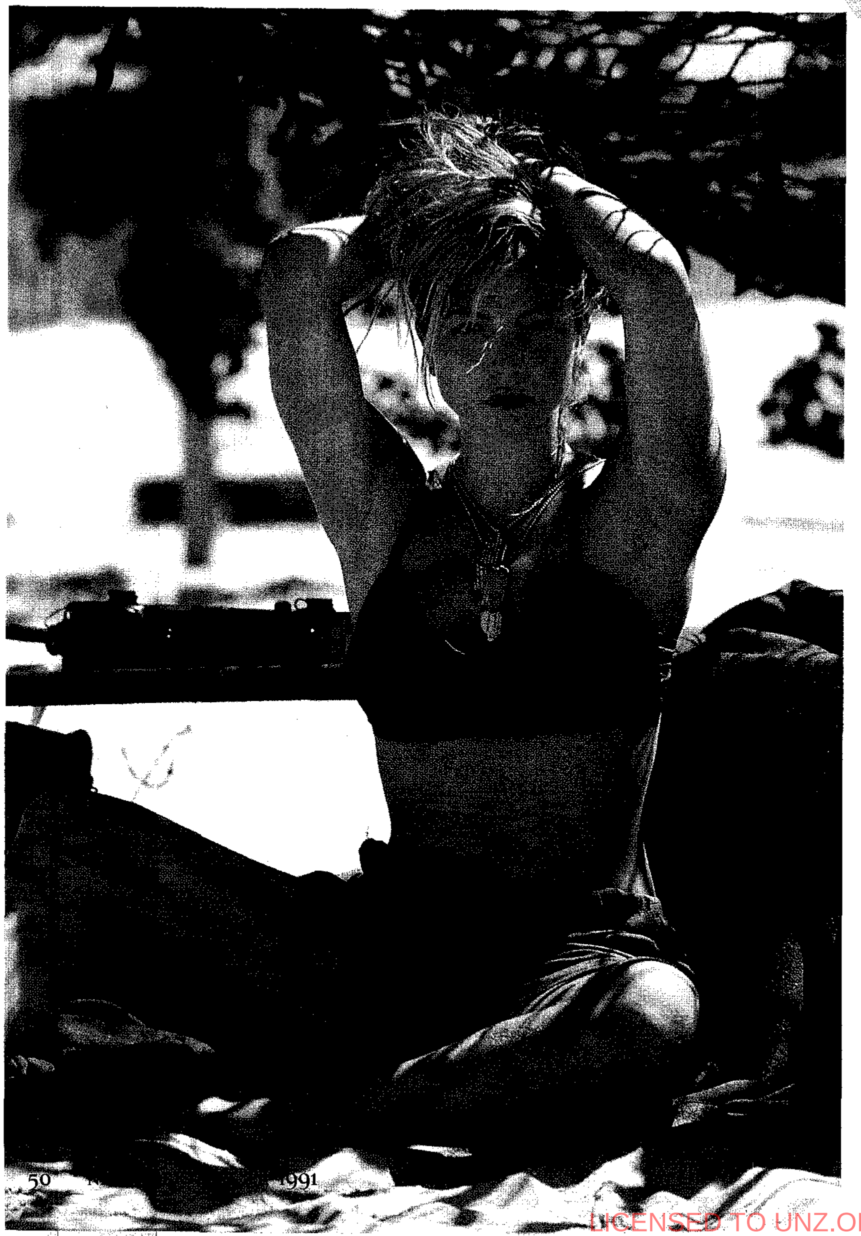
It was hit hard by *Switched at Birth,* pulling only a 15 share. But it jumped back the following two sweep weeks with a 20 and a 19.5. "We got crunched that first sweep week," Falsey says. "But we definitely came back from that. They were hoping we would do something with a two in front of it, so I think we're in very good shape for a pickup. Where they want to slot us in the schedule will be the next question."

Brand and Falsey are already sketching out new scripts for the fall, planning to have a whole new crop of eccentrics who somehow or other make their way to Cicely. "The one thing about the universe of the show is how much it can absorb," says Josh Brand, "how many inconsistencies and absurdities. That's the fun of it." He sounds as if he has given this speech a thousand times to network executives and will give it a thousand times more as long as *Northern Exposure* is on the air. "Because in real life the universe does absorb it. You say, 'That can't happen.' But if it happens, no matter what it is, you say, 'Oh,' and go on with your life."

If Adam Arkin is available, there will even be another visit by Adam, the mystery man of the mountains, who makes exquisite Sichuan dumplings and claims to have been in Vietnam "producing a cream sauce with a beaucoup lovely from Pleiku when Charlie came out and ambushed her kitchen." This time he will be accompanied by his wife, Eve. ■

Storming THE Beaches

BY MARTHA BAKER



The war in the Gulf may be over, but Stateside, things are heating up as military chic invades the beaches: camouflage bikinis, army-issue boxers, navy-and-gold maillots. Dig in!

PHOTOGRAPHED BY
BY CHUCK BAKER

Left: World War II British-army cotton bra, $30, Korean War British-army cotton boxer shorts, $5, and U.S. Army regulation dog tags, $5 the set, at Kaufman's Army & Navy (319 West 42nd Street); blanket, cot, net, and walkie-talkie, Kaufman's Army & Navy. Model: Rachel Williams.

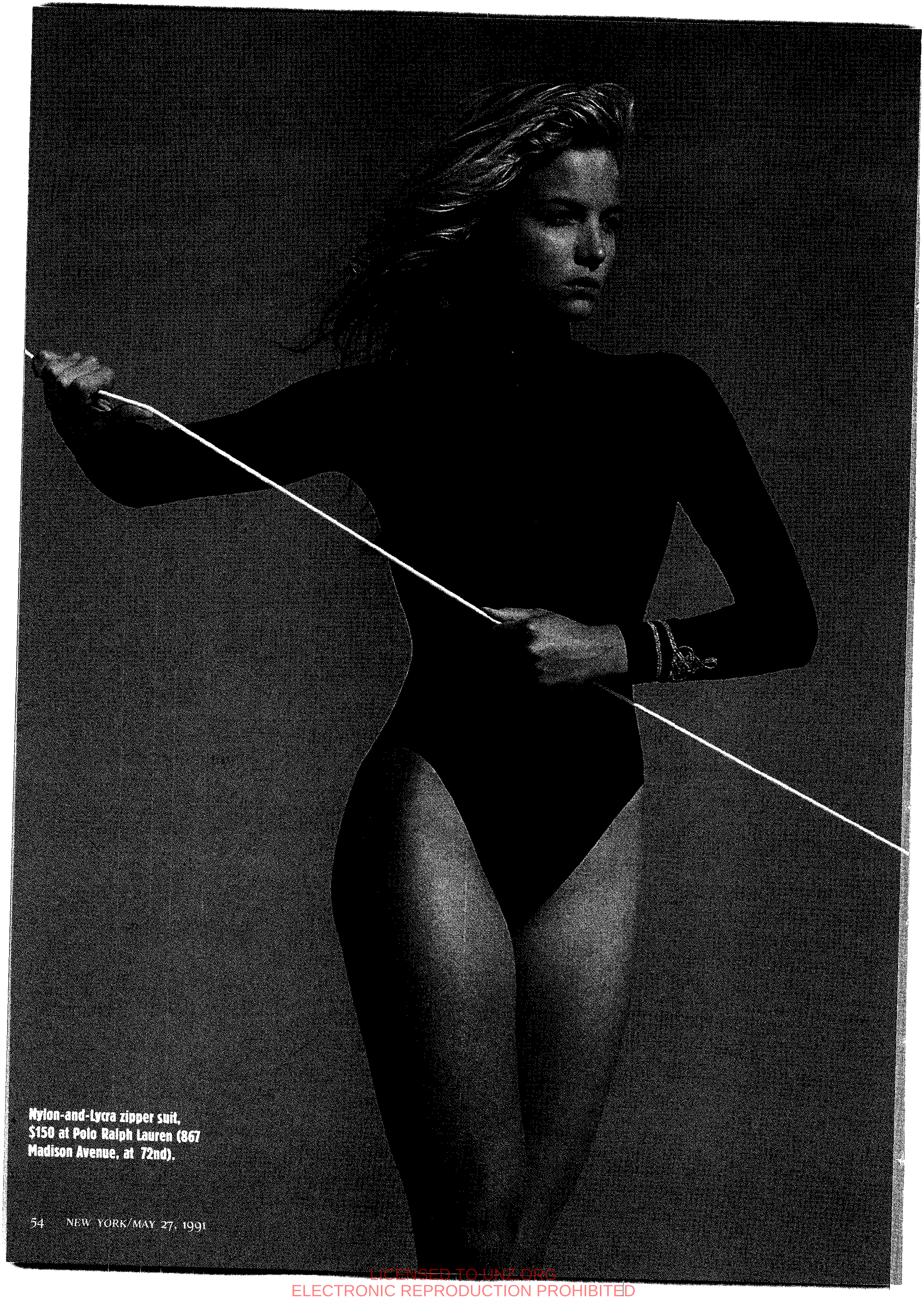
Nylon-and-Lycra bodysuit by Gottex, $146 at Saks Fifth Avenue in mid-June; parachute, Kaufman's Army & Navy.

Nylon-and-Lycra bikini by Gottex, $94 at Saks *in mid-June*.

Fashion assistant: Elizabeth Allen

Hair: Colleen Creighton for Pierre Michel

Makeup: Lesley Chilkes



Nylon-and-Lycra zipper suit, $150 at Polo Ralph Lauren (867 Madison Avenue, at 72nd).

Polyester-jersey-and-Lycra bathing suit by Norma Kamali, $140 at Bloomingdale's and Norma Kamali (11 West 56th Street); sunglasses by Jean-Paul Gaultier by Optical Affairs. Model: Daria.

Nylon-and-Lycra bikini by Gottex, $86 at Saks in mid-June; sterling-silver bracelet by Tone Vigeland, $3,000 at Artwear (456 West Broadway); Canadian-army wool beret, $15 at Kaufman's Army & Navy.

Above left: Nylon-and-Lycra maillot by Gottex, $92 at Bloomingdale's in mid-June. Right: nylon-and-Lycra maillot by Gottex, $92 at Saks in mid-June.

Ralph Lauren's zipper suit with braided trim is an American classic. Norma Kamali takes a more feminine turn with a dark-green "swim dress."

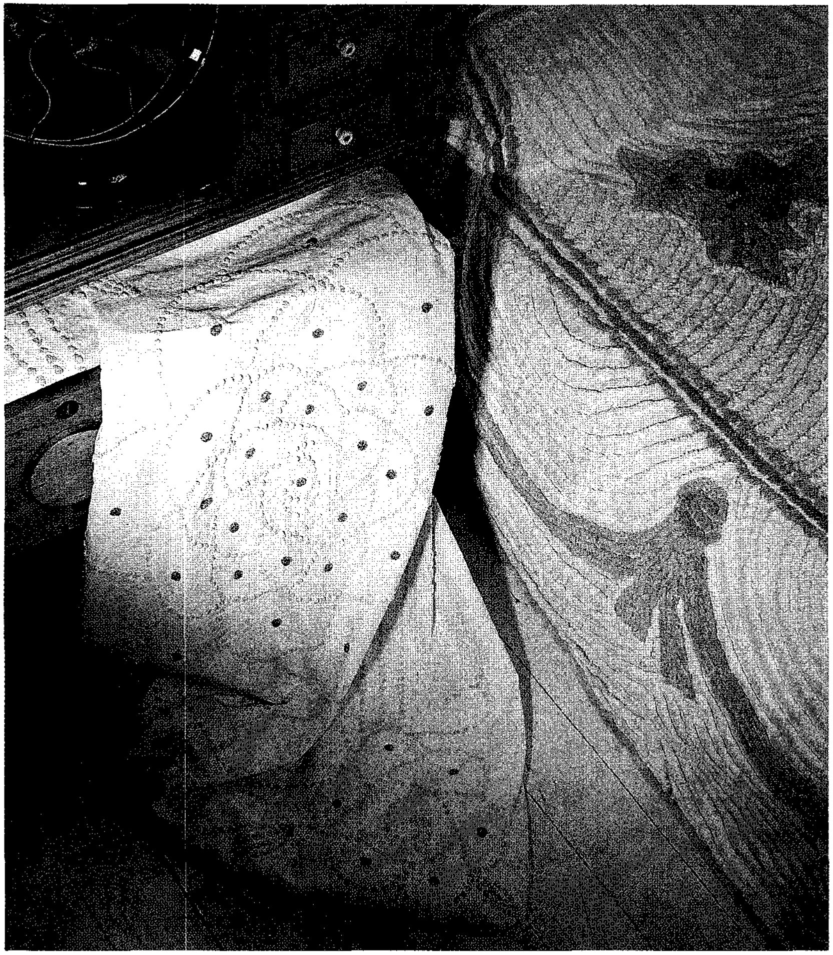
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

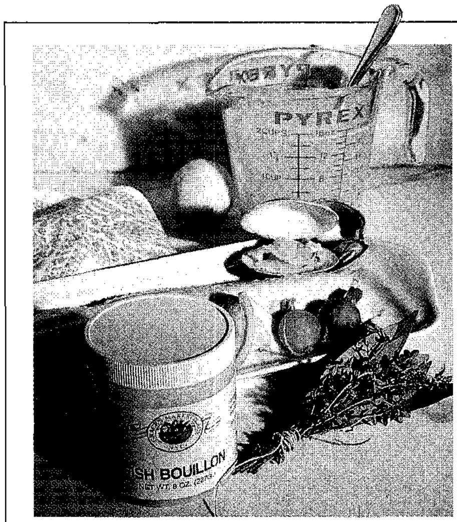
Kitty Litter

A wastebasket may not always be used, but it's always *there.* Since you spend hours in its company, a basket should be pleasing to the eye. Sue Martin's creations are well worth looking at. Martin, a Hudson Valley folk artist, hand-paints them with barn cats, endowing each of her felines—Rufus, Bobo, Daddy's Girl, and Spiff—with winning personalities ($69).
HANDS ALL AROUND/*986 Lexington Avenue, near 71st Street/744-5070*



Chenille of Approval

Chenille bed throws like these were once sold at the roadside stands dotting popular vacation spots and then put to use in summer cottages. And now? We still can't think of a cheerier way of sparking up a bare Hamptons rental—or dressing up a tired city bedroom. The spreads (from as early as the twenties and as late as the fifties) are $30 to $50, depending on size and vintage.
ALICE UNDERGROUND/*380 Columbus Avenue, at 78th Street, 724-6682; and 481 Broadway/431-9067*



Amazing Base

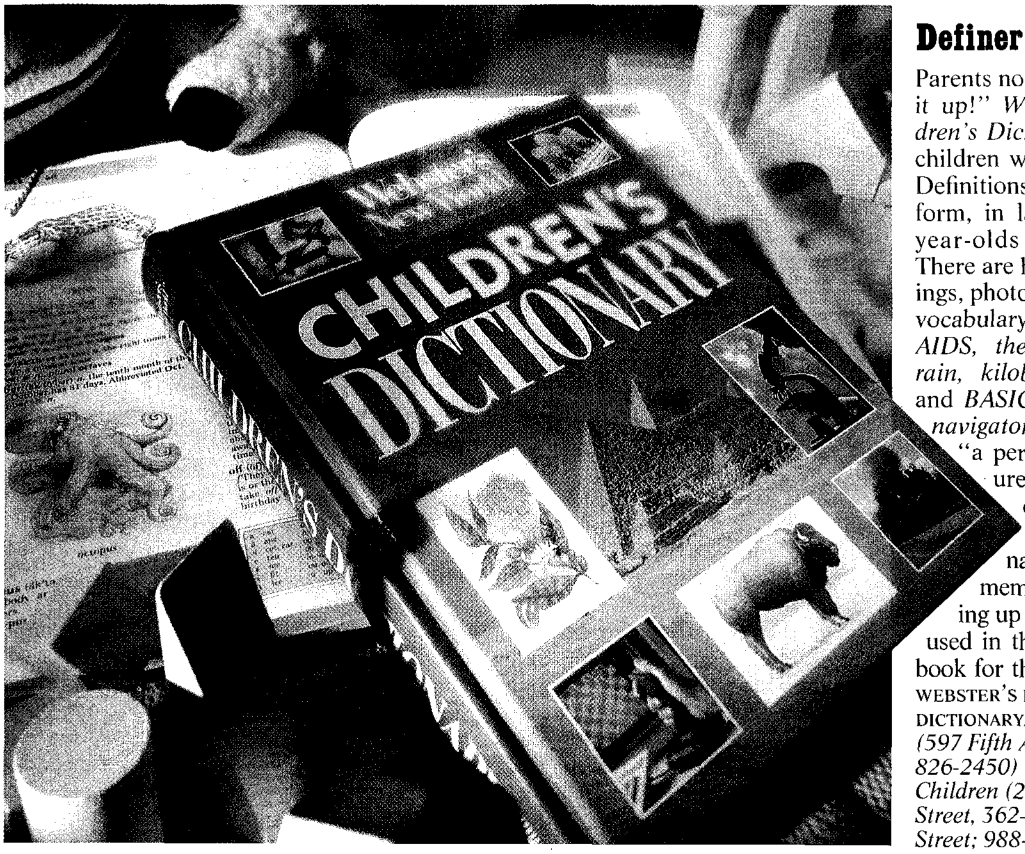
Summer's a-comin', and we'll be seeing cold poached salmon, gorgeously garnished, at country lunches and patio dinners. But how many poachers bother to make a true court-bouillon when preparing fish? Too few, probably—it's a nasty task. Yet with Grace's fish bouillon ($5.99 for eight ounces), the whole thing's a snap. Combine the bouillon (it contains MSG) with water, then add white wine and bouquet garni. To brighten the bouillabaisse and brace the bisque, try Grace's lobster base ($6.99). To fortify the broth or chowder, Grace's clam base, $5.99. (Neither has MSG.) The concentrates are flavorful but salty, so use them sparingly. You'll be pleased with the results—the instant taste of the summer sea, even in midtown. **—Barbara Costikyan**
GRACE'S MARKETPLACE/*1237 Third Avenue, at 71st Street/737-0600*

Photographs: left, Tony Cenicola; top, Marco Prozzo; bottom, Ellen Silverman.

Displaying for Time

Those bitten by the collecting bug will think they've died and gone to Heaven when they walk into Gargoyles, Ltd. The shop—the New York showroom of a twenty-year-old Pennsylvania company—opened a year ago, selling its stock to the display industry. But the reaction of people on the street proved so strong that Gargoyles is now selling to the public. And what a trove! There are hundreds of antique leather, canvas, vellum, tin, and découpage suitcases and trunks; dozens of vintage polo mallets, cricket bats, lacrosse sticks, and golf clubs; early cameras, binoculars, and telescopes; old top hats, bowlers, and riding helmets; as well as trophies of all kinds. But—wonder of wonders—if you can't find *just* what you're looking for, there are tons more that can be trucked in from Gargoyles's three-story Philadelphia warehouse. (From $20 for a vintage baseball bat to $150 for a croquet set to $350 for riding boots complete with shoe trees to $450 for an antique hall chair to $9,000 for a handcrafted model boat.)

GARGOYLES, LTD. OF PHILADELPHIA/*138 West 25th Street/255-0135/Call for appointment*



Definer Things in Life

Parents no longer have to yell, "Look it up!" *Webster's New World Children's Dictionary* is so easy to read, children will actually *enjoy* using it. Definitions are written in narrative form, in language eight- to eleven-year-olds can easily understand. There are hundreds of colorful drawings, photographs, and maps, and the vocabulary reflects today's world—*AIDS, the greenhouse effect, acid rain, kilobyte, ecosystem, joystick,* and *BASIC* are all there. Check out *navigator,* and you'll learn that it's "a person who is trained to figure the path of a ship or aircraft," not—as in most dictionaries—"one that navigates." Parents who remember the frustration of looking up a word only to find that it's used in the definition will want this book for their youngsters ($15.95).

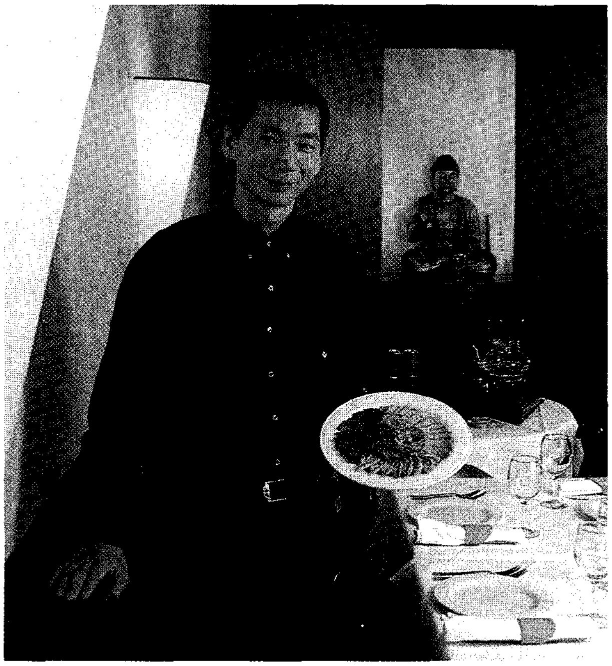
WEBSTER'S NEW WORLD CHILDREN'S DICTIONARY/*Prentice Hall/Brentano's (597 Fifth Avenue, near 48th Street; 826-2450) and Eeyore's Books for Children (2212 Broadway, near 78th Street, 362-0634; and 25 East 83rd Street; 988-3404)*

Photographs: top, Andrew Garn; bottom, Tony Cenicola.

The Insatiable Critic/Gael Greene

ORIGINAL ZEN

> “. . .‘It must be ham,’ my friends cry, biting into vegetable bundles tied with dried-zucchini cords. Ham forbid. It’s smoked tofu. . .”



ZEN PALATE: *A handsome temple of vegetarianism.*

PERHAPS IT’S RASH TO SEND YOU OFF WILLY-nilly to worship at **Zen Palate.** True, many devout carnivores, racked with doubts, are favoring fish these days. But how many of us are ready for shredded gluten and tofu cutlet? Zen Palate is a rare and oddball treasure, a special taste—somewhere between loving Tom Waits’s singing and eating rose petals for breakfast. And yet everyone I’ve taken there has seemed enchanted.

Setting this handsome little temple of vegetarianism on an especially surly, rough-and-tumble stretch of Ninth Avenue is an act of courage (if not of faith—forgive me, I know nothing of Zen and little about Buddhism). Yet it’s just a block from Jezebel and a quick beeline to the theater. Designed by Tony Chi & Associates for Buddhist owners with investments in Sichuan restaurants around town, the mottled pumpkin walls, parchment-cone sconces, white hot spots sunken into cool tile floors, and intimations of imperial palaces follow the Zen lesson quoted in the spiral-bound menu: “One can attempt to enter the realm of a worry-free space from a chaotic environment.”

There are blue skies and clouds painted above and a rosewood Buddha in his niche with an offering set before him—unripe mangoes, perhaps, and a glass of water. The sophistication of the details—wicker Paris café chairs, rich mahogany paneling, ice water for the table in fancy blue bottles, a slanted cut of bamboo as napkin ring, a blaze of geraniums on the bar—plays against the innocence of the servers, sweet, welcoming, unaware that scraping leftovers from one plate to another at the table is distinctly counter-Zen.

The food is eclectic, too, quite Chinese and a little Japanese with a hint of Indonesia, hometown healthful meets nouvelle cuisine. Crisp taro spring roll on a curl of radicchio. Mu-shu basil rolls. Classic steamed vegetable buns, gummy, soft Wonder-bread-like rounds filled with a savory mince. Delicious dumplings in a slightly thick wrap. Alchemy with taro and tofu—a $12 sampling for two will tell you more than you need to know. But the hot-and-sour soup is nicely pungent, not hot at all, and you marvel at the slashed bits of mushroom that do a clever impersonation of pork. Zen Won Ton are elegant *faux*-meaty little dumplings in a clear broth with islands of spinach.

My friends are nuts about “sweet and sour divine,” roasted pecan “puffs” in a sweet-and-sour sauce. For me, one or two nuts will do; it’s a dish to share, along with flavorful stuffed black mushrooms, mu-shu fantasia (rice noodles substitute for egg), and “rainbow stuffed” Chinese cabbage—crunchily furled around *faux* bacon, seaweed, and water chestnuts. “It must be ham,” my friends cry, biting into vegetable bundles tied with dried-zucchini cords in early-nouvelle-cuisine style. Ham forbid. It’s smoked tofu. More tofu, stuffed and stewed with tomatoes, bean threads, and peas, makes an ethereal casserole. Spinach linguine is tossed with bean sprouts and shredded black mushroom. Sticky brown rice comes in a small bamboo cup (for one) or topped with coconut “cream” and vegetables for the table to share.

Skip the “eggplant delight.” I never met an eggplant I didn’t love till this one, lost in its murky red sauce. And what can I say about the taro pancake—battered and fried, with a sweet lemon sauce—that’s practically dessert? One evening, we devour it, oohing and aahing. At lunch a few days later, it has become overwhelmingly starchy. You can explore the à la carte listings (entrées $8.50 to $14.50) or order table d’hôte: taro spring rolls, familiars from the Chinese experience with brown rice, and dessert, $6.55 to $9.55 (lunch only). But the familiarity is deceptive. Tasty sweet-and-sour pork with broccoli is actually sautéed gluten; amazing how good it is. More gluten, shredded with slivers of celery and carrot in a honey-and-pepper sauce, masquerades as Hunan-style “chicken.” Mock squid has a slightly fishy taste, though it’s pleasant enough. But “chucked” gluten in curry doesn’t taste like much of anything.

When serenity demands a finale, there is ice cream or cheesecake and, among the exotica, sweet black sesame pastry, small cubes of coconut “tart,” or fried jelly cake—curiously satisfying. Check to see if the liquor license has arrived yet. You might want to brown-bag beer or a Beaujolais for this strange, pleasant outing.

Zen Palate, 663 Ninth Avenue, at 46th Street (582-1669). Open daily 11:30 a.m. to 11 p.m. A.E., C.B., D.C., M.C., V.

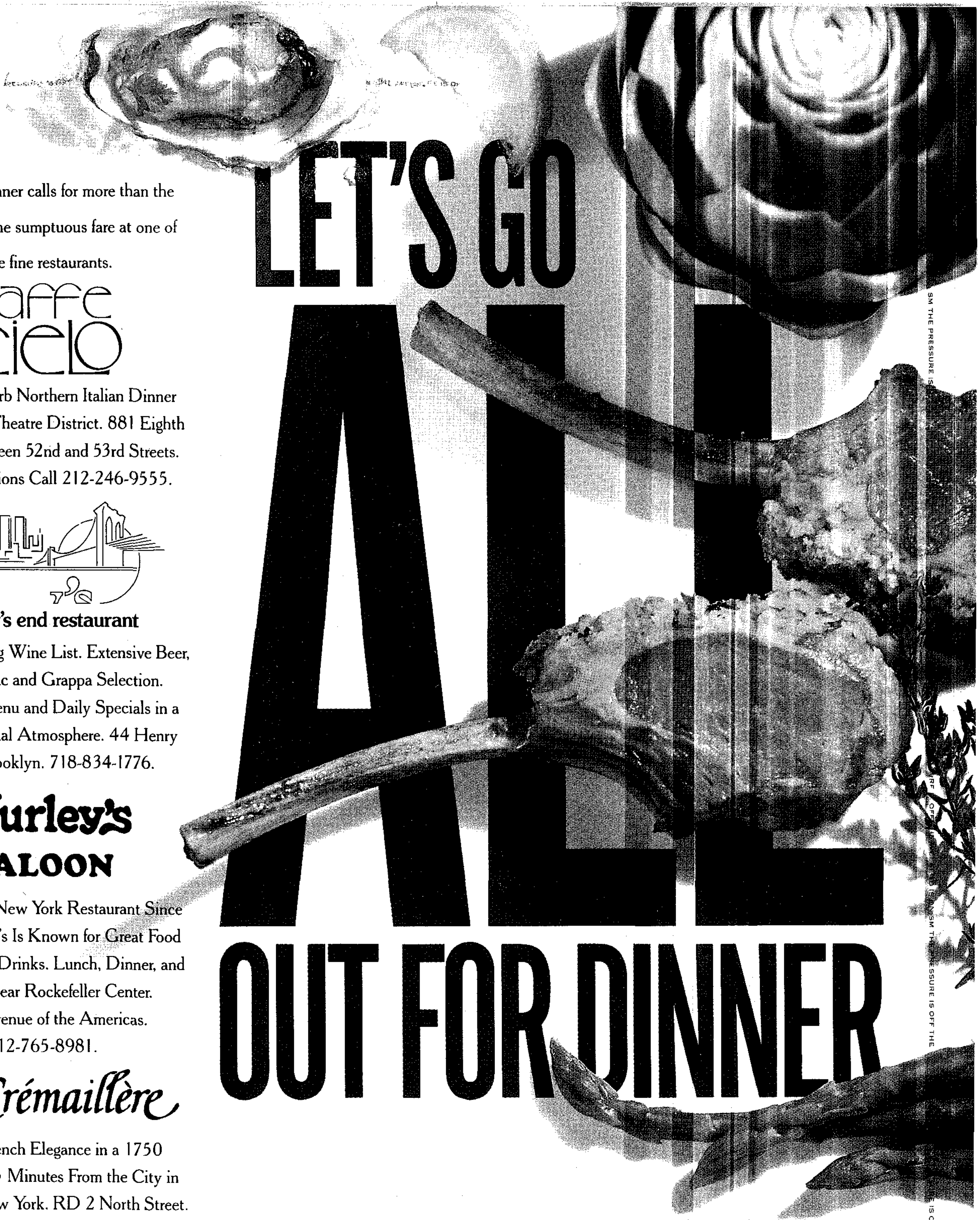
LOFTY, MIRRORED, PADDED IN DOWAGER blue with lines to match, **Jewel of India** is $2.5-million worth of optimism. Partners Bhushan Arora and Victor Khubani, veterans of Tandoor on Madison Avenue, wave that twenty-year lease, flaunting a treasury of carved sandalwood, ivory, inlaid mother-of-pearl, and gold leaf. It’s a religion of sorts, that faith in New York.

Just a few steps east of the Algonquin and the Royalton, this Indian jewel with its fiery sauces, searing tandoori ovens, and snap-finger service is a handy retreat before and after theater. An interlude with the prawns vindaloo and incendiary alu chat (not even yogurt can cool these detonated potato cubes) could keep you alert through the draggiest polemic.

Take fire-eating friends so you can

Photograph by Ted Hardin.

THE WEEKEND IS ON SM THE PRESSURE IS OFF THE WEEKEND IS ON SM THE PRESSURE IS OFF



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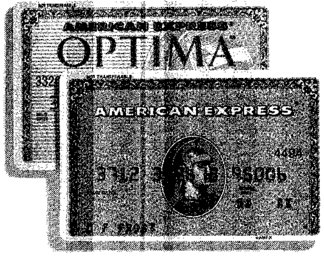

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". . .At Jewel of India, fiery sauces, searing tandoori ovens, snap-finger service. . ."

make an adventurous smorgasbord of the menu: a cooling yogurt raita (with chunks of potato and cucumber) against a torrid vegetable jalfrazi (carrots, string beans, potatoes, cauliflower, and cheese in a peppery tomato sauce) with rich, buttery chicken makhani ("universally popular," the menu boasts) and one or two of the house's warm layered breads—almond-and-raisin-topped nan, or kulcha with spiced onions and peppers. Cool your mouth with beer, British or Indian (in the giant bottle). Pressing the icy bottle against your fevered brow is okay, too.

JEWEL OF INDIA: *Hostess Saroj Bhatia.*

A sari'd beauty greets you, and if it's a typical evening, many Indian faces line the booths and banquettes, tribute to the kitchen, perhaps, or a multitude of cousins, investors—choose the fantasy. There are giant silver service plates, sitar music, and service that simmers from attentive to what Queen Victoria might have expected but we are about to drown in. If you don't want a dozen dishes served all at once, mingled on the plate (authentic Maharani style), be firm. Ask to have covered casseroles set on the table so you can serve yourself. The attendants' instant assent will be flavored with dark flickers of disapproval. Just sniff, sip, nibble, and bear it. Dip an edge of crisp papad (north-Indian wafer) into the complexity of coriander sauce, or clear your sinuses with a hit of the mango-lemon-carrot pickle that tastes like a cedar closet. (I love it. My chums loathe it.)

I might start with a sampling of tidbits from the tandoori, because what I really crave is an overdose of the mythic breads—keema nan studded with spicy minced lamb or alu paneer paratha, sticky with butter between whole-wheat layers—anything in the blistering, perfumed vindaloo sauce, and sag (cubes of lamb in sweet, creamy spinach purée). For you, the house's clay-oven cookery could be the focus of the feast—whole chicken marinated in yogurt and a subtle weave of Indian spicing or cubes of chicken, lamb, or fish, sometimes nicely moist, occasionally overcooked. (Perhaps a firm advisory of preference would help.) A crunchy dose of cucumber salad with onions, tomatoes, devilish green peppers, and coriander is a must, as is shahjahani pilaf—basmati rice mingled with chicken breast, almonds, and raisins under a sheer coverlet of egg white.

Skip the dal papri, a toss of tasteless whole-wheat chips with chopped potato, and consider the samosa or those fritters called pakora, simply an idle diversion before the curtain rises. And if you are too tired to think or plot, choose one of the prix-fixe dinners—vegetarian ($19.95) or the chef's or dieter's special ($20.95 each).

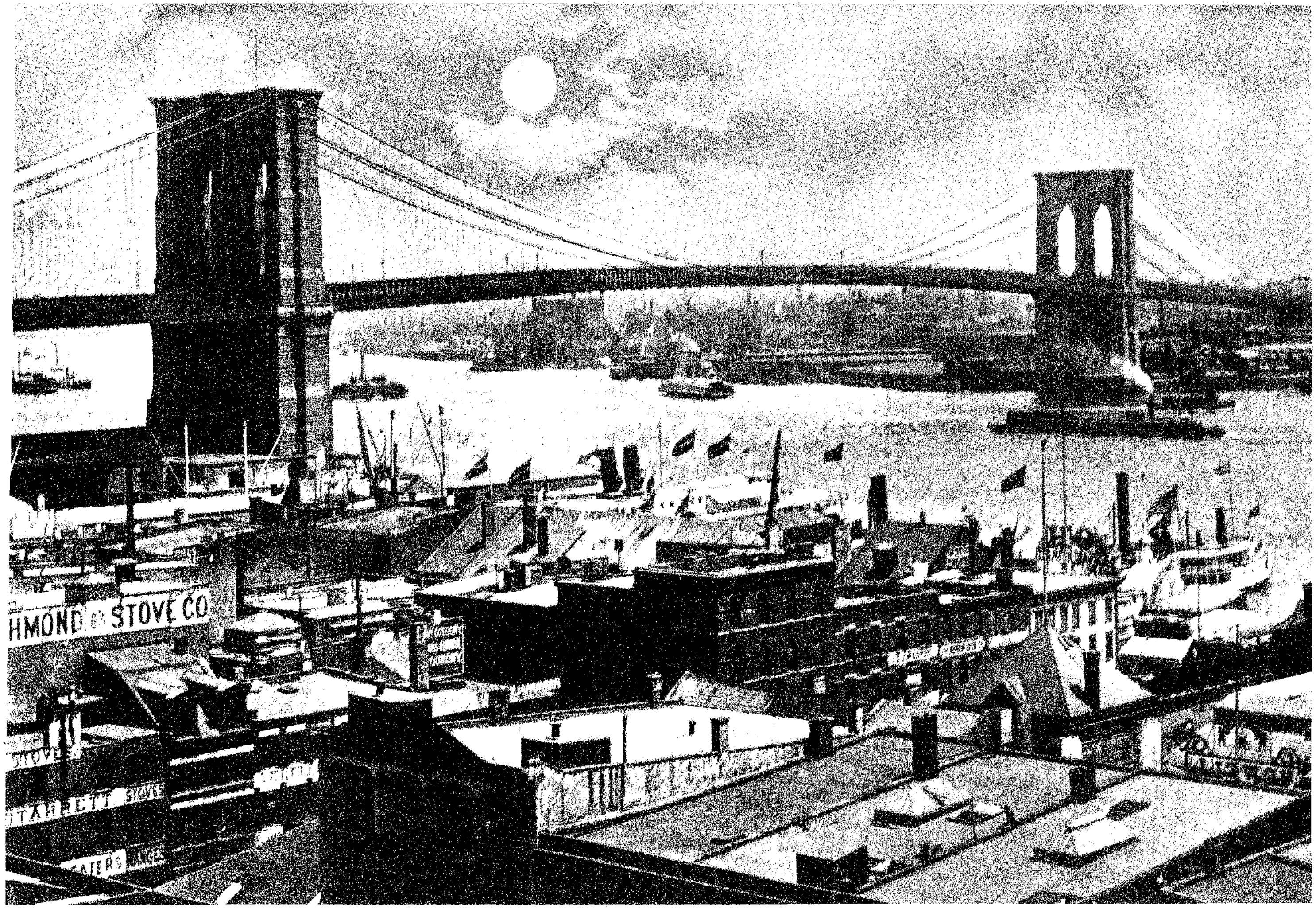
There's no dessert here that could possibly compete with lemon tart, passion-fruit mousse, or grapefruit sorbet. So we're stuck with gulab jaman, India's soft, milk-and-honey-soaked pastry balls served warm. The charm of rasmalai (cottage-cheese patties with cardamom in rose water), carrot halwa, kheer (cool rice pudding), and the Indian ice cream kulfee is elusive, and the rose, mango, and fig ice creams are not delightful alternatives.

The $10.95 buffet lunch served upstairs from steam-table chafing trays is popular with Indians as well as business lunchers from the neighborhood, but the meats and birds lurking in those wonderfully aromatic sauces can be toughened and dried by too long a wait on the fire. And if you order dessert by reflex, assuming it's included, you'll find you've hiked the tab 50 percent for two sticky doughnut holes and a dab of sweetened cottage cheese.

Late one night, just before closing, it is a bit of a shock to see the handsome hostess sariless at the door, in an unmagical black sweater. "Excuse me for changing," she apologizes. "The theater is over." Help yourself to an Indian digestif, fennel seed. If spicy pyrotechnics keep you awake, this is the night you can get through the magazines piled by your bedside since January.

Jewel of India, 15 West 44th Street (869-5544). Open daily: lunch, noon to 3 p.m.; dinner, 5:30 to 11 p.m. Free parking for customers (except weekday lunch). A.E., C.B., D.C., M.C., V. ■

Photograph by Peter Freed.



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South Street Seaport

Movies/David Denby

SHRINK RAP

"...If the filmmakers had stayed faithful to the malign spirit of *What About Bob?*, the movie just might have been a classic..."

IN THE NEW COMEDY **What About Bob?,** Dr. Leo Marvin (Richard Dreyfuss), a "brilliant," best-selling psychoanalyst, has a beautifully clipped beard that makes him look like Freud himself. But despite his advantageous appearance, Dr. Marvin has troubles. Master of a smoothly professional manner, smug and happy as he one-ups his hapless patients, Dr. Marvin nevertheless suffers from the twin occupational diseases of his tribe—vanity and the desire to control everything.

Bob Wiley (Bill Murray) is that contemptible thing a *patient*. Bob can't breathe, walk, ride elevators. He's so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Incapable of dealing with any human being, he has only one companion, a little goldfish named, horribly, Gil. Bob is a wreck. Not only that, he's a *shameless* wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. Only Gil could like him. And he's clever too. No matter how bright you are, his neuroses are that much brighter.

He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor and his perfectly clipped beard to his vacation home on Lake Winnipesaukee, ingratiates himself with the doctor's family, and proceeds to ruin the doctor's life. The joke, of course, is that for a long time the shrink, utterly sure of himself, tries to control Bob, never realizing that Bob is a force of nature. In fact, the only real solution to a case like this is to murder the patient—coldly and calculatedly—and then to scatter the body parts to the four winds, the way they did in the Middle Ages. One of the troubles with the movie is that it takes Marvin much too long to come to this perfectly reasonable conclusion.

What About Bob? is a ramshackle collection of malicious jokes, fitfully funny. Frank Oz, the director (*Dirty Rotten Scoundrels*), a Muppeteer for years, hasn't quite made the transition to live action yet. Oz doesn't have much finesse, and some of the movie features the routine shouting and overemphasis of a TV sitcom. He lets the minor characters go blank, and his direction supports some of the sentimental ideas in Tom Schulman's script. The trouble with *What About Bob?* is that it doesn't have the courage of its nihilism. The movie gives up its original idea of Bob as a walking disaster and reclaims him for humanity. Marvin's family finds him appealing, and he's turned into a nice, goofy guy, a sort of life-affirming simpleton. But humaneness and wit are often opposed, and when Bob becomes a good fellow, the movie loses its originality and its edge and turns false. What *about* Bob, anyway? A patient this neurotic would probably be too self-involved to reach out to others.

BEYOND THERAPY: *Bill Murray gives the Heimlich maneuver to Richard Dreyfuss.*

Most of the fun—when the movie is fun—is generated by the two actors, who work in utterly different styles. Dreyfuss is a skilled farceur, but within severe limits. He has his standard moves—the frozen glare, the self-satisfied tilt of the head, the manic laugh. He is rabid, fixed, repetitive. Murray, on the other hand, seems to be making up the performance as he goes along. Just moving around, he discovers so many things to be afraid of, he turns air into a medium as resistant as sand. He hacksaws, jujitsus, and body-Englishes his way through space. And he captures the true horror of a neurotic without pride, a creep who wants to be loved. When he shows up unannounced, demanding to be taken care of, his pasty, perfect cheerfulness is terrifying. The performance is a classic of infantilism. If the filmmakers had stayed faithful to its malign spirit, the movie might have been a classic, too.

THERE ARE SKILLFUL AND IMPRESSIVE MOments in **The Ballad of the Sad Cafe,** but the movie, based on Carson McCullers's famous 1941 story, is awkward and puzzling, and given the nature of McCullers's material, I doubt whether any kind of treatment would have worked. McCullers writes with an entrancing plainness and an entrancing oddity, as if she were just talking in your ear, lulling you with the lore and superstitions of a hopelessly obscure southern town, the weight of sullen days, and a very matter-of-fact approach to the grotesque. The charm of her storyteller's voice, explaining, promising, delaying, is ineffable and irreplaceable.

In his first film, Simon Callow, the distinguished British actor and stage director, shows some talent with the camera, but much of the movie has that frozen portentousness of a weightily unprofitable night in the theater. The movie's greatest interest is Vanessa Redgrave as the classic McCullers creation Miss Amelia. Southern landowner and moonshiner, an amazon every bit as strong as a man, Miss Amelia rules over the town in bitter chas-

Photograph by Barry Wetcher.

tity, half witch, half ungracious goddess. She is a powerhouse and a loveless woman. Redgrave's Georgia accent is strange, but we accept it as another element of her remarkable singularity. Tall and rawboned, with long arms and ferocious elbows, she has a sculptured head, with short blonde hair and an arrogant tilt to her square chin.

Miss Amelia dominates, punishes, heals. The scenes of Redgrave's running the town are strange enough to be interesting, but things take a turn for the worse when Cork Hubbert enters, as her wandering cousin, Lymon, a tiny hunchback with a broad streak of self-pity. Hubbert has a rasping voice and a razory laugh, and he's busy and theatrical in the worst way—a noisy performing pro with whirlwind arms and a saturnine puss. Lymon the evil dwarf is a character straight out of folklore, and I admit that playing him in a subdued way would probably only emphasize what's improbable and anachronistic about the role; still, Hubbert's dominating panache is intolerable.

Miss Amelia takes a shine to cousin Lymon. But suddenly, her handsome husband from years ago, Marvin Macy (Keith Carradine), a man she humiliated, refusing to sleep with him, returns to claim his revenge. And then Lymon falls in love with *him,* and the two of them set about destroying Miss Amelia. There is an epic fistfight between Marvin and Amelia, a scene that goes on forever, senselessly, bloodily, the man and woman flailing away at each other. I suppose this is supposed to be some sort of primal sexual conflict, but I found it embarrassing. Live-action movies, after all, are a poor medium for fairy tales. The physical intimacy of the cinema—all bodies and faces—forces us to ask why one person falls in love with another; the cinema is particulary inapt for obsessional loves and hatreds that must, by their very nature, remain mysterious. In the end, we can't tell whether to take *The Ballad of the Sad Cafe* realistically or mythically, and we suspect the filmmakers didn't know, either.

In brief: JANE CAMPION HAS MADE A DRY and plain movie, **An Angel at My Table,** from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. I enjoyed the astringency of Campion's visual palette, and I was intrigued by Kerry Fox, a large actress with a thatch of unmanageable red hair and a streak of vagrant sensuality, who plays the morbidly shy Janet. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a distinguished writer, but she emphasizes the shyness so much we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a major creative force. ■

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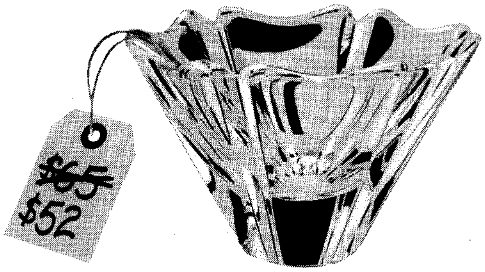

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Books/Rhoda Koenig

THE WORMS' TURN

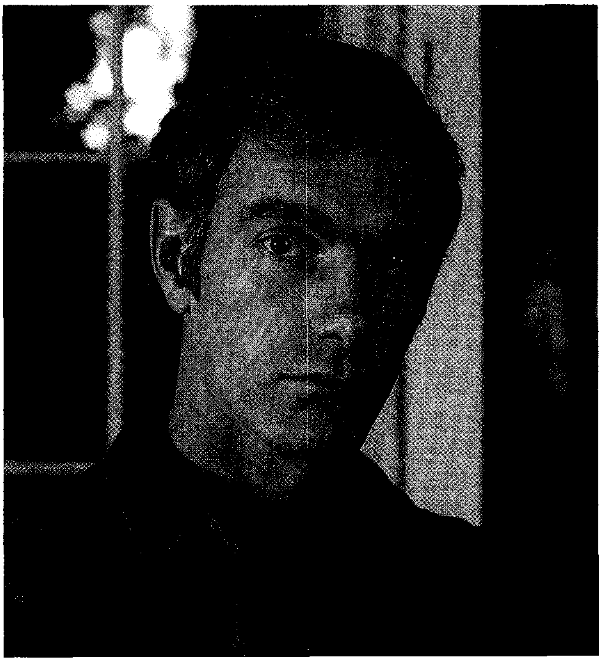
". . .When the writing in Sayles's *Los Gusanos* is good, it's pungent and vivid. *O'Keeffe & Stieglitz* provides much to chew on. . ."

Los Gusanos, *by John Sayles. HarperCollins; 473 pages; $22.95.*

WITH A CAST OF DOZENS, COLORFUL SETtings, violent sex, and sexy violence, *Los Gusanos* is quite a movie. Felix de la Pena's father gives him a Bible (he's never read it himself, he says, "but your mother tells me it's a great comfort") and sends him off to sea. On his first day in the Cuban navy of the Machado regime, the boat's captain looks over Felix's belongings and picks up the gift. "El Capitán walked up and put his face so close to Felix's he thought their noses would touch. '*I* am God here,' he said, and threw the Bible overboard."

Later, as a charter-boat captain in the Batista period, Felix frequents a bar run by a woman whom he falls in love with, and falls in with her revolutionary sympathies. As the beautiful Nidia sets down his drink, she asks if he knows Boca de Tiburón and, smiling meaningfully, adds, "They tell me the fishing is very good near there." But one night, while Felix is out with a guerrilla, men come for Nidia—it takes four of them to carry her away. A few days later, the fishermen bring in something they have wrapped in canvas rags. As it is "winched from the fishing boat and swung over the dock, streaming water," a limb works free and dangles in the air. "Felix recognized the tattoo on the inside of her arm, blue seahorse against a red heart, and didn't stay to see the rest."

A screenwriter and director (*The Return of the Secaucus Seven, The Brother From Another Planet, Matewan*) as well as a novelist, John Sayles has a cinematic way with prose that sometimes enriches, sometimes undercuts the mood of his story. When the writing is good, it's pungent and vivid; when it's not, it's clichéd. But the style helps to unify a tale that involves numerous characters, in Cuba, Miami, and elsewhere, over several generations. *Los gusanos* are the worms, the Cuban people trodden underfoot by one dictator after another and themselves eaten alive by worms, the parasites of conscience and despair.



A BOOK OR A MOVIE?: *John Sayles, the author of* Los Gusanos.

In prison for counterrevolutionary activities during the time of Castro, a hungry man scoops the worms from another's soup and slurps them down, saying, "Es la sola cosa que vale la pena comer." (You learn a lot of Spanish in *Los Gusanos*—Sayles skillfully alternates it with English dialogue so that several sentences at a time are easily understood.) Not only are the worms the only thing worth eating, "they are stuck here on the Isle of Pines, trying to survive on the same diet we do, starving. They give in to despair and decide to drown themselves in this poor excuse for soup. Here even the worms have no meat on them." At night, trying to stop shivering long enough to sleep, another enemy of the state reflects that "the Revolution has infected his bowels, has dug its long claws into his stomach, the Revolution owns his body like a pest that grows bigger as its host wastes away. He shivers and thinks that when it is done, . . . there won't be a New Man in his place but a parasite, a great hungry worm that is half belly and half mouth."

The Cubans are given hope when their exiled brothers are trained by the CIA for an invasion. But the Bay of Pigs ends in another betrayal of ideals. Felix's nephew, Ambrosio, who touchingly describes himself as "soldado en la santa Brigada de la liberación, caballero de la nueva Cruzada," dies there at seventeen. Nearly twenty years later, Ambrosio's younger sister, Marta, is old enough to avenge him and the rest of her uprooted, impoverished family.

Along with her uncle Felix, still seeking to prove his manhood in combat, Marta enlists a nutty teenager who is aching to play soldier and "practices moving his chi around his body," a spoiled priest, and a former Havana pimp and torturer who used to work for the police there but now is a Florida free lance. Meanwhile, Marta's father lies dying in the Miami hospital where she works, tending ancient veterans of other quixotic liberty brigades, like DuPre, who lost his legs in Spain ("The Spanish-American War?" an orderly asks), and battered survivors of life, such as Gold, who happens to be talking about Joan of Arc when Marta comes into the room. "The Jews, let's face it, since the Old Testament days the Jews have gotten a lot more suspicious. They hear a voice they'll argue the Talmud a little, check references. Catholic people, there's one whisper it's off to the races."

There are others—the men who love Marta and her pretty friend, Luz; the Miami Cubans who are more inspired by drug money than by freedom fighting; the weary policemen who try to make some sense of the colliding egos and bodies and, when they can't, fall back on ritual. "Why are we in here?" a detective, Rivkin, asks his partner, Duckworth, who has just told him he knows which untouchable people murdered the boy whose room they are searching. "We're in here, buddy," says Duckworth, " 'cause if we weren't those people out there would be yakkin' bout how the cracker and the Jew came and asked three lousy questions and then split, that's how little they care about Cubans. This is how we pay our respects."

Sayles's sympathies are deep, his dialogue peppy, and he sketches the atmosphere of brutality swiftly and well. The

Photograph by Bob Marshak.

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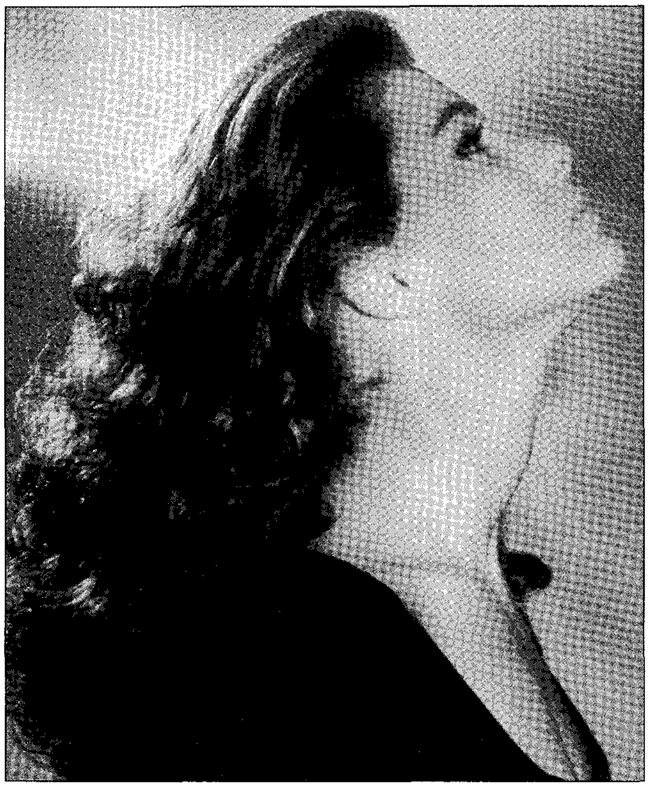

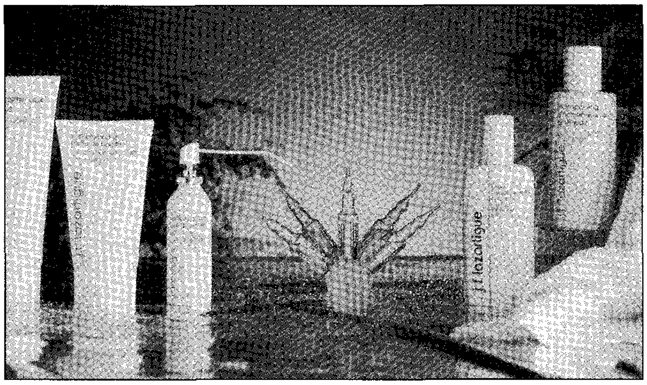

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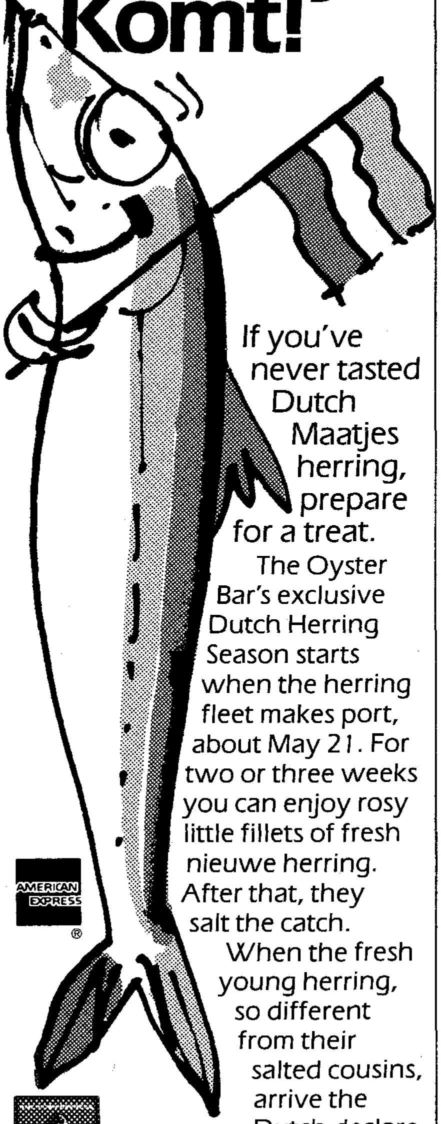

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nickname of the crippled Mambo is a sad souvenir of his days as a great dancer. "Finally he had danced too often with the favorite of a certain jefe de policía and his boat was burned in the harbor and both his legs were broken in several falls down a flight of stairs at the station house where they took him to identify suspects." But, though his book is well supplied with action, the incidents don't connect into a plot or expand into character development. In the end, the personalities are too many and too static, the short takes don't add up, and the exiles' frustration and misery is echoed in a narrative that dribbles away without resolution. For all its punchy style, *Los Gusanos* is overtaken by its characters' hopelessness.

O'Keeffe & Stieglitz: An American Romance, *by Benita Eisler. Doubleday; 546 pages; $29.50.*

THE SUBTITLE OF BENITA EISLER'S BIOGRAPHY is, if not an advertising gimmick, a rather cynical comment. Alfred Stieglitz and Georgia O'Keeffe were indeed passionately in love—in 1921, the great photographer publicly proclaimed his feelings with a show of erotic portraits of his mistress. But by the time they married, three years later (Stieglitz had to wait for a divorce from his first wife), he was already afraid that she would leave him unless they were legally bound together. O'Keeffe, besides being a desirable woman (she was 23 years younger than her husband), was sternly private, blazingly independent. She became furious if addressed as "Mrs. Alfred Stieglitz" and, when a three-year-old girl wished her "Good morning, Aunt Georgia," even slapped the child in the face: She did not want, she said, to take her identity from anyone else.

In extreme old age, O'Keeffe became a feminist heroine for this sort of austerity. The behavior Eisler records, including O'Keeffe's neglect of her dying husband, now seems like crazed vanity rather than dashing individualism. Yet Stieglitz, in that way, was at least a match for her. Both had come from bizarre families. O'Keeffe's farmer father, obsessed with the idea that he would die of tuberculosis in the freezing Midwest, moved the family south, to a town where they fell prey to typhoid, then abandoned them altogether; Stieglitz, the sickly son of a rich man who was enraged when his wife spent too much on washcloths, flogged himself with such tests as a 25-mile marathon, which he ran, in circles, in his basement.

O'Keeffe responded by seeking, in her older lover and mentor, the strong father she never had; Stieglitz became that father, but an autocratic one like his own, one who kept his disciples firmly beneath him. His greatest acolyte, the photographer Paul Strand, was in love with O'Keeffe at the same time she secretly became involved with Stieglitz, who didn't reveal that his feelings were anything other than paternal and used Strand to spy on her. Later, when Strand married, Stieglitz seduced his wife; then O'Keeffe did.

O'Keeffe and Stieglitz's first meeting gave no indication of the creative and sensual sparks that would later fly. In 1908, she visited his famous 291 gallery along with some fellow art students, was bored by his lecture on theory, and left. Eight years later, though, it was a different story when a friend of O'Keeffe's showed him her drawings; as enraptured by the work as he had been indifferent to the artist, he said, "Finally, a woman on paper." As art critics always would, Stieglitz immediately perceived O'Keeffe's use of phallic and labial forms as sexually symbolic, an interpretation she would never accept.

Both she and Stieglitz were driven to possess others. O'Keeffe in New Mexico dallied not only with the well-known art patron and groupie Mabel Dodge Luhan but with her American Indian husband. Stieglitz, for all his fears about losing his much younger wife, wounded her deeply by his affair with the wealthy Dorothy Norman, a relationship that must have been particularly painful given his erotic fascination with Norman's pregnancies and births (though O'Keeffe desperately wanted children, Stieglitz told her he wouldn't have any).

More intelligent than charming, Eisler's study of these two lives is a bit padded (we learn when Stieglitz got theater tickets, when he didn't get theater tickets), has odd little references to musical comedy and failed attempts at chattiness and humor, and presents its insights in a plodding way. One doesn't quarrel with Eisler's psychology or sympathy, but some remarks—such as "Emmy [Stieglitz's first wife] had internalized the blame assigned her for the failed marriage" or "Here he had been, tomcatting around with a woman more than forty years his junior, and now Georgia was relegated to the function of geriatric nurse"—walk the narrow distance from heavy-handed to vulgar.

Eisler is better at discussing the two artists' work, especially O'Keeffe's, as she examines the question of whether her paintings portray tremendous power held in reserve or mere decorative blandness. As the book progresses, she seems to dislike her subject more and more; the accounts of complicated bisexual affairs are interspersed with judgments of her art as unemotional or "tourist posters."

O'Keeffe & Stieglitz, an absorbing look at these grand, intertwined creative lives, provides much to chew on: Was it just coincidence, for example, that, at the time O'Keeffe was furious at her elderly husband's affair with a woman younger than herself, her artistic interest should have been engaged by skulls and bones? ■

Art/Kay Larson

THE SUBPLOT THICKENS

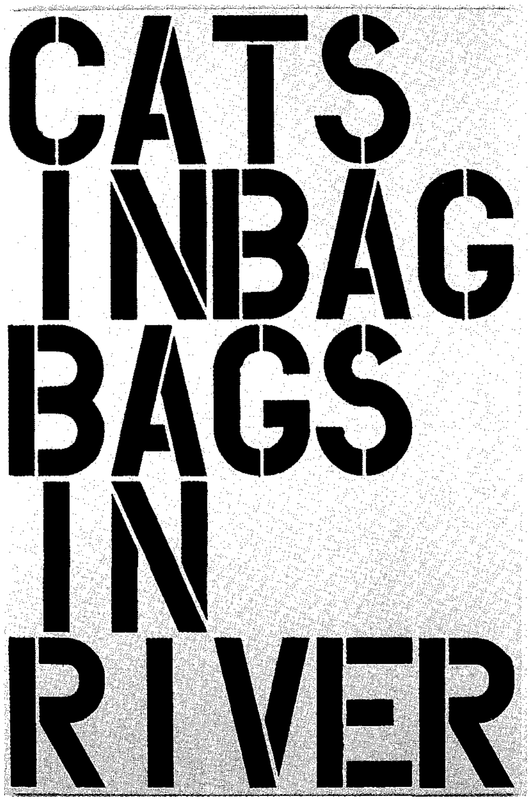
> ". . .What's interesting about Christopher Wool's phrasing is the syntax—not of the words but of the letters themselves. . ."

THE CINEMA IS OMNIVOROUS, DEVOURING both narrative text and moving images, leaving novelists and artists wondering what to do next. Pop Art offered one type of response, and another is in the making, by artists who grew up with movies and television in the very air. Some of them happen to be having shows at the moment, providing a few instructive comparisons.

The granddaddy of celluloid banality is **Ed Ruscha,** who realized a long time ago that much of what passes for visual grandeur—streaked sunset skies, for instance—looks pretty silly in flat reproduction, as a stripped-down semblance of itself. The sublime and the stupid are two sides of the same door. Ruscha's contribution to Pop was his insight that words, yanked from their context and reduced to emblematic absurdity, resound with unsuspected overtones.

Lurid color cinematography, the prototype for his early career, evolved into grainy black-and-white paintings with spooky, out-of-focus subjects that seem to hold out the transformative magic of early cinema: taut text with stark camera angles. The latest batch at Castelli are marked with white streaks like a bad print, and loaded with oversaturated emotion—a pair of silhouetted tepees, silvery clouds, "The End." They strike me as being less interesting than their predecessors, having lost most of their ambiguous presence. There are (oxymoronically) powerful clichés and banal ones. This group is (redundantly) mostly obvious clichés. Ruscha's point about film, though, is well taken.

His successors, confronting the 30-year patrimony of Jasper Johns—who stenciled letters and numbers onto canvas for their epistemological certitude (they mean exactly what they signify, and no more)—have had to reconsider the textual implications of minimalism. **Christopher Wool,** stenciling in alkyd enamel on aluminum plates, joins an earlier interest in allover patterning to Johns-style lettering, denying the intimacy of the Abstract Expressionist "touch," setting loose something grim and impersonal. The phrasing in his show at Luhring Augustine is often derived from the movies. *Apocalypse Now,* one of Wool's entries in the Whitney Biennial two years ago, lifted both its title and its shriek—SELL THE HOUSE SELL THE CAR SELL THE KIDS—from Francis Ford Coppola's film.



FRACTURED CODE: *Wool's* Untitled, *1990.*

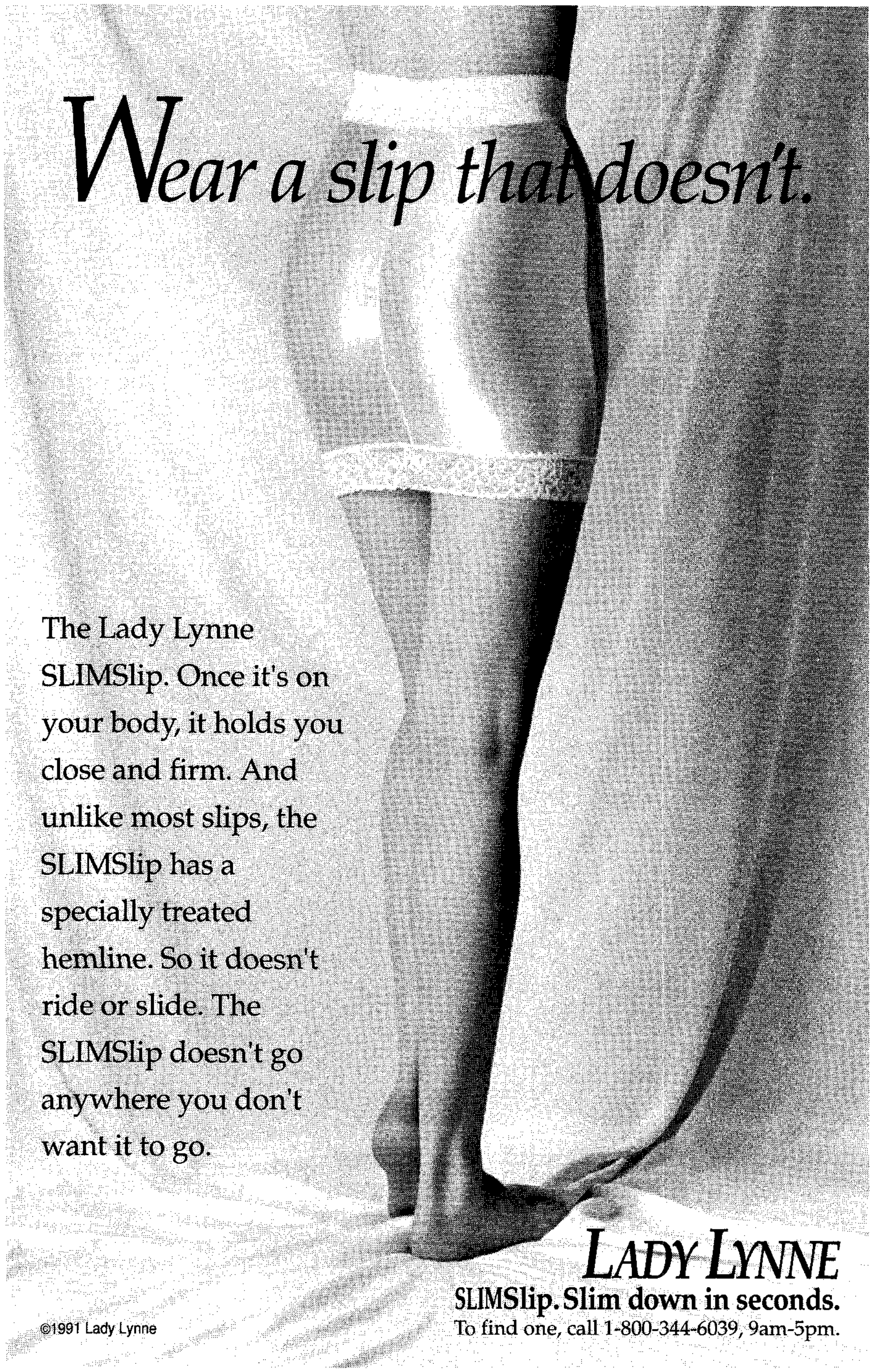
What's interesting about Wool's phrasing is the syntax—not of the words but of the letters themselves. Abandoning punctuation and word breaks, Wool jams letters together with telegraphic urgency, letting them roll juggernaut-style across and down the glassy white ground. The effort to reassemble their fractured code forces you to enter into their universe, which at first seems relatively simple, if not simpleminded. Like danger signs, which warn of disaster in the coldest terms, these phrases are distanced, cool, corrosive. The language in Wool's current show at Luhring Augustine has the equivalent of a serrated edge: CATS IN BAG BAGS IN RIVER.

Beneath the "plot" of each picture is willful theatricality and a disturbing prognosis for humanity—something like the ravaged consciousness of *The Silence of the Lambs*—a madness arrived at through language, contrary to its reputation for rationality. The lack of touch, however, is formally disturbing (even if we know it's meant to be psychologically disturbing) because it leaves so little maneuvering room. Wool hasn't fully decided whether he's aiming an Oedipal jibe at Johns or writing concrete poetry.

The infantile landscapes of Californian **Larry Johnson** are simulations of animation—art imitating cartoons. Instead of Bugs Bunny's insane ramblings, Johnson creates a rogues' gallery of character voices in his show at 303 Gallery (and in two pictures in the Biennial). Handpainted winter scenery in the style of a cartoonist's cel lends a vacuous chilliness to each extended caption, a warped narrative with perverse overtones: narcissism, violence, denial of death, obsession with fashion, the camp tastes of a self-professed "Homo hipster." Johnson's achievement, slight though it may be, is to parody not just Hollywood modes of film production but the "hophead hooligan" talk that threads its way through the movie industry and through the superhyped star culture of the tabloids. He does it, interestingly enough, entirely through semi-invented quotation.

In the art world recently, language has had a hand in its own destruction. If you're tuned in at all, you know that those French "S" words—structuralism, semiotics—have threatened to paralyze American criticism. The academics, riding the hyperbolic tenure train, have been trying to convince us that only a fragmented, segmented textual interpretation could echo the alienation and subjectivity of this modern world of mirror shards. Literary deconstructionism has trashed great works of art and is determinedly trying to enfeeble what's left. The art world masturbates self-importantly in a corner according to Derrida's instructions while American culture masses outside and is ignored. We're left with the notion that words and images are just pointers aimed

Photograph courtesy of the Luhring Augustine Gallery.



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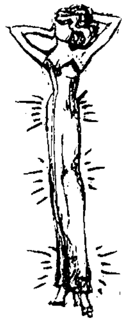

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anywhere—as long as it's not toward something meaningful.

My long-standing irritation with **Richard Prince** has to do with his central position in the hip contingent of artists and curators who believe that a finger aimed at American commercial culture constitutes a profound insight. Prince has made a career out of "rephotography," a fancy title for the simplistic act of replicating the Marlboro Man, cereal advertisements, and pictures of biker chicks and asking us to accept them as ironic parables. Only in the land of deconstruction could we assume that this suffocatingly savant methodology tells more than the original advertisements (which are, in truth, far wittier and more manipulative than Prince's photo-enlarged art).

But Prince is changing, maybe even growing up. (Adolescents think that irony is deep stuff.) His recent show at Barbara Gladstone introduced a welcome note of self-reflection. Present were Prince's trademarks: stale, sexist jokes plus an inventory of anonymous drawings of lamps, bookshelves, and other archetypal apartment furnishings from a cartoonist's encyclopedia. This "found" repertoire, assembled in pallid colors on white canvas, carries overtones of loss and sexual anguish, as in the Playboy "Bunny" logo made out of a skull and rabbit ears. Prince is finally thinking about how to put a *picture* together. This seems to me an advance over the Marlboro Man. He could do well to get rid of the echoes of other artists who have photo-silk-screened on canvas. But for now, he has learned to give his own powers of invention the same credibility that he previously awarded to everything else.

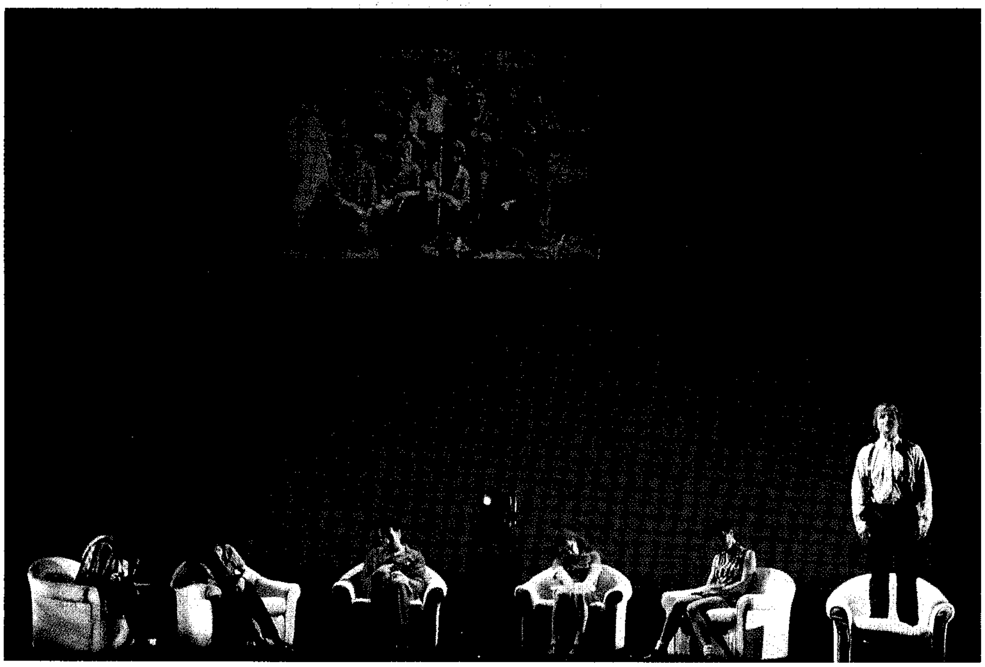
Speaking of appropriators, **Sherrie Levine** is back, rummaging in the slide libraries of this century's art. Am I the only one who asks why she bothers? There are two sets of multiples at Mary Boone: four billiard tables taken from a painting by Man Ray, and three copies of the famous *Fountain* urinal that Duchamp used as a provocation, thereby starting something that nobody knows how to finish. The tables have pointed balloon legs, like costumes for an early modernist opera. The urinals are cast bronze with a shiny gold patina. Aside from the faintly amusing sight of a feminist trying to Trump Duchamp, isn't this a stale joke? *Fountain* forced open the horizons of possibility, shocking art out of its academic posture. Levine turns it back into a precious, mannered commodity worth only what the artist's ego can fetch with the right indecipherable sales pitch.

(Ed Ruscha: 420 West Broadway; through June 1. Christopher Wool: 130 Prince Street; through June 8. Larry Johnson: 89 Greene Street; through May 25. Richard Prince: 99 Greene Street; closed. Sherrie Levine: 417 West Broadway; through June 29.) ■

Music/Peter G. Davis

'HYDROGEN' BOMB

"...Glass's clumsily voiced barbershop harmonies sounded crude and manipulative. Andriessen's *Der Tijd* has intense conviction..."



PUMP UP THE VOLUME: Hydrogen Jukebox, *at the Brooklyn Academy of Music.*

EVER THE ARTFUL PURVEYOR OF CHIC PACKAGED goods, Philip Glass assembled a typically titillating writer-producer team to help him with his latest pastiche, **Hydrogen Jukebox,** recently seen at the Brooklyn Academy of Music. This time, the main ingredients are provided by Allen Ginsberg, the grand old man of Beat poetry, and designer Jerome Sirlin, whose three-dimensional dreamscapes have graced, among other extravaganzas, Art-Park's production of Wagner's *Ring* cycle, Glass's own *1,000 Airplanes on the Roof,* and a world tour by Madonna.

Music critics are generally asked to comment on these things, but I wonder if that's fair—music always seems the least important element. Although Glass is often promoted as our century's great opera reformer, comparable to Wagner and Gluck, his watery postminimalist scores scarcely support such a preposterous claim—the music does little more than noodle away in the background, neither shaping nor defining the tone and tempo of the piece. If it's possible to call *Hydrogen Jukebox* an opera by Philip Glass, then one might as well call *Citizen Kane* a movie by Bernard Herrmann—and Herrmann was an infinitely more resourceful and imaginative composer than Glass.

I suspect that the overall effect of *Hydrogen Jukebox* would not be radically altered if the music were dropped altogether and the six performers simply recited Ginsberg's poetry amid Sirlin's swirling stage designs. That might even improve the piece. As it stands now, the 21 poems that make up the "libretto" are inaudible, mainly because Glass fits words to music so gracelessly—few American composers known to me show less sensitivity to the natural flow and cadential patterns of the English language. According to a press handout, the text has been arranged to form a chamber opera "heralding the fall of America and the loss of Earth," with singers dressed to represent such American archetypes as a policewoman, waitress, cheerleader, businessman, and so forth. Since the words are impossible to hear, that promising scenario evaporates, leaving the audience no choice but to sit in a zombielike stupor, soothingly massaged by two hours of mindless *son et lumière.* Perhaps, for many, that is the attraction of these pretentious but vacuous Glassian creations.

Sirlin's set designs, I admit, do have a certain hypnotic fascination. At the very least they are technical marvels: three-dimensional images suggestive of cityscapes, starlit skies, and assorted bits of Americana created by projecting films on scrims, stage objects, and even the performers themselves. The singers and the six instrumentalists were all heavily amplified, which only made the tone of the piece that much colder, more distanced and synthetic.

Ginsberg's slightly tilted poetic sensibility may not have appealed to the late Virgil Thomson, but I couldn't help wondering what that master of musical prosody would have made of these verses. The thought came to mind during the moving final poem, "Father Death Blues." Here Glass's clumsily voiced barbershop harmonies most obviously aspire to Thomson's crafty diatonicism and pure-hearted simplicity. Instead, like the rest of *Hydrogen Jukebox,* they only sound crude and cynically manipulative.

IT'S JUST POSSIBLE THAT GLASS AND other first-generation minimalists will eventually be recognized less for their own music than for their influence over greater creative talents. Reinforcing that notion, this year's Bang on a Can Festival opened at Town Hall with a concert titled **European Minimalists,** and at least two of the composers on the program—Louis Andriessen, from the Netherlands, and Estonian-born Arvo Pärt—have found the movement's disciplines liberating and its aesthetics inspirational. Both composers have a pronounced mystical streak, and the trance-inducing elements of minimalism are exactly right for them, tools they can use to maximum effect.

Der Tijd ("Time"), by Andriessen, is a 40-minute work for chamber orchestra and female chorus that intends, says the composer, "to conceptualize, in sound, the notion of an eternalized now, of time immobilized." Andriessen's "now" is essentially a passive meditation of slowly shifting chords and shimmering colors occasionally punctuated by the hieratic pealing of tubular bells. Some will no doubt feel shortchanged and insist that there is more to time, eternity, and music than this, but I responded to the daring premise of the

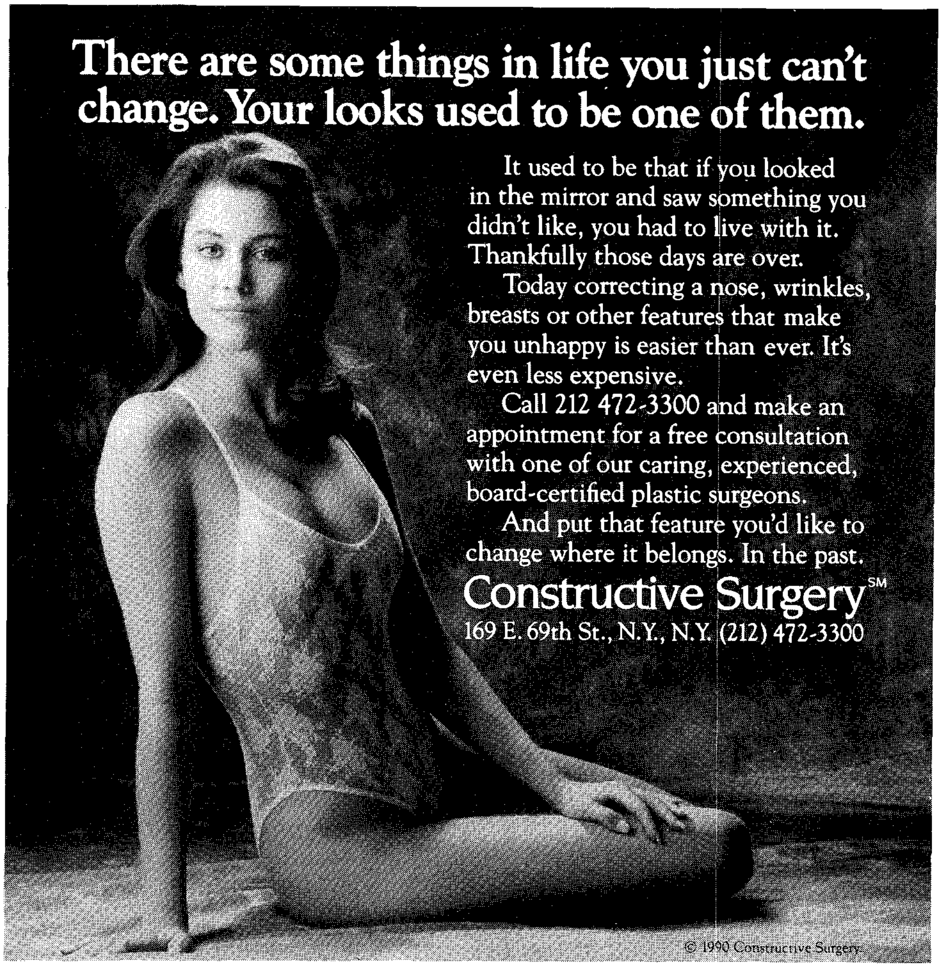
Photograph by Martha Swope Associates/William Gibson.

piece, as well as its intense conviction and careful workmanship. Those who agree should also hear Andriessen's *De Staat* ("The Republic") on a new Nonesuch recording (79251)—a ferocious 35-minute instrumental Platonian argument about the possibility of using music for social change. This brilliantly inventive tour de force leaves conventional minimalism far behind, and the virtuoso performance of the Schoenberg Ensemble led by Reinbert de Leeuw is breathtaking.

Arvo Pärt's *Fratres* can be played in several ways, but for this concert, Gregory Fulkerson and Robert Black opted for the violin-piano version. Originally written for a small group of early-music instruments, *Fratres* reflects Pärt's absorption in the far-off worlds of medieval intonation and polyphony, lovingly explored and translated into luminous new contexts. Although minimal in the classical sense—small quantities of tonal information developed over large spans of time—the sheer emotional intensity of this music seems worlds removed from the facile fiddle-faddle of Glass, Reich, and Adams. I would also add British composer Michael Nyman to that malefic list after hearing a rock-styled group called Icebreaker, amplified to the threshold of pain, perform his witless *Think Slow, Act Fast.* Played between the Andriessen and Pärt pieces, this appropriately titled foot-stomper sounded downright obscene.

The Oratorio Society of New York, founded in 1873, appeared prominently during Carnegie Hall's opening night 100 years ago and has performed there steadily ever since. Needless to say, the society was miffed not to be invited to participate in the Hall's centennial concerts earlier this month, so the group decided to throw its own party, "celebrating 100 years in the Music Hall that was built for us," as a note in the program bluntly put it. The concert, conducted by Lyndon Woodside, was substantial, with soloists (Benita Valente and David Britton), chorus, and orchestra performing Poulenc's *Gloria,* Berlioz's *Te Deum,* and the world premiere of Ivan Tcherepnin's *And So It Came to Pass,* commissioned for the occasion.

The Tcherepnin cantata takes several biblical passages introduced by that familiar phrase and fashions them into a half-hour work dedicated to the hope that a better world can still indeed come to pass. It is an attractive, earnest piece in a conservative style reminiscent of Benjamin Britten, although considerably less focused and expressively precise. I'm afraid those reservations also apply to the chorus's endeavors on behalf of Poulenc and Berlioz, fuzzy-edged performances without much rhythmic bite or choral luster. That's too bad, but it hardly devalues the Oratorio Society's long and distinguished past, or its importance in Carnegie Hall's history. ■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STATES OF SCHLOCK

"... *States of Shock* is wholly pointless. It just lurches in its loony way hither or yon, takes off mindlessly on this tack or that..."

WITH **States of Shock,** SAM SHEPARD APpears to have finally attained what he was aiming at all along: total incomprehensibility. It is the sort of play that makes you regret the effort you put into making sense of earlier, only partly opaque, Shepard works. Clearly now, they meant nothing. Equally clearly, *States of Shock* is wholly pointless, except for adding to the Shepard myth.

Of course, we have had Dada, Surrealism, and Absurdism in their time. But those movements had the virtue of novelty, or of tweaking the then still prevailing bourgeois proprieties, or of encoding something that was a challenge to decoders. Or, best of all, of being fun. *States of Shock* is none of the above. It just lurches in its loony way hither or yon, takes off mindlessly on this tack or that, throwing in anything thoughtlessness can think up when compelled to simulate cogitation. One can almost see where, after an uninspired but still roughly fathomable beginning, Shepard had to start resorting to inanity. Forthwith, anything goes and nothing works.

Bill Stabile's set is a huge cyclorama before which, stage right, is a table occupied by a middle-aged couple in white, still waiting, exasperated, for two cups of clam chowder they ordered 45 minutes ago. Stage left is a booth into which eventually settle Colonel, an odd character in a ragged Union officer's uniform, and Stubbs, whom he pushes in a wheelchair, an even odder, long-haired fellow given to baring his chest and displaying where, in a battle, a cannonball went through the middle of it as he tried to shield Colonel's son. Sonny was killed, but Stubbs was miraculously patched together and now communicates by blowing a whistle: once for no, twice for yes.

Glory Bee, the young waitress, walks normally toward the kitchen, but returning with a tray bearing no more than two cups of coffee, progresses at a snail's pace, heel to toe, her terrified eyes glued to her tray. Glory Bee, whose name sounds French to Colonel, is quite eager to wait on him and Stubbs but utterly ignores the couple in white, allegedly because they refused express service, whatever that is. Stubbs suddenly starts talking fluently, though mostly nonsensically, while Colonel tries to reenact the fray in which his son was killed, by means of all the sugar dumped from the shaker (a hill), cutlery (battle lines), and some toys he extracts from a bag. It would seem that this reenactment has been attempted on many a table, but Stubbs never comes through with the desiderated revelations.

HUH?: *Michael Wincott and John Malkovich in* States.

The cyclorama frequently irrupts on the action with superimposed images of combat or of the dramatis personae in multiple, enlarged, hulking silhouettes, while two unseen percussionists make sounds ranging from the vaguely appropriate to the unstintingly outlandish. Pretty soon Glory Bee is cutting unlikely capers with Colonel, though not until she has dumped a bowl of chowder in White Man's lap, which induces him to masturbate furiously under his napkin while his wife eats her (unspilled) chowder protractedly and imperturbably. Meanwhile, Stubbs—whose real name, he says, is not Stubbs—rises from his wheelchair and, having previously dwelt on his impotence, announces that life is stirring in his fallen organ, which he undertakes to prove on the more than willing Glory Bee, with whom he is soon rolling amorously on the floor. Jealous, Colonel turns whiny and pitiful, and climbs into the vacated wheelchair.

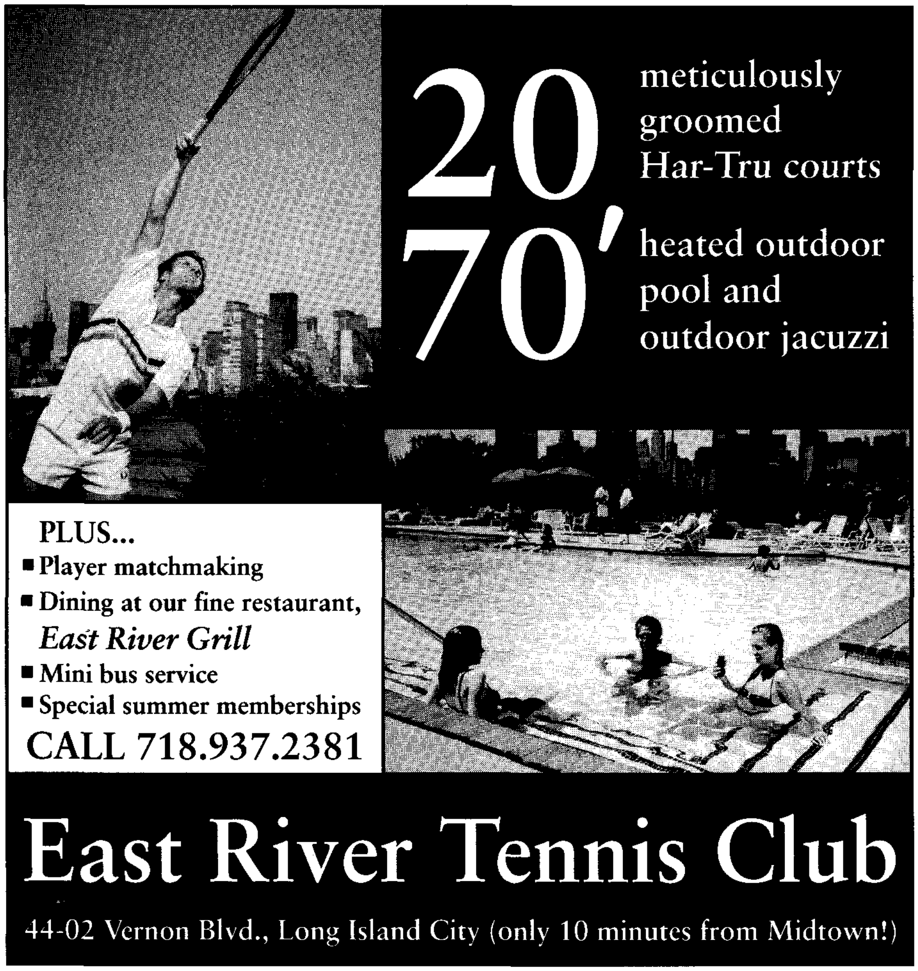
Soon White Woman, too, ends up on the floor, albeit by herself, where Glory Bee is likewise left alone, as Stubbs, now wearing a gas mask, makes as if he were about to cleave Colonel's skull in two with the latter's own saber. "Good Night, Irene," which was previously sung sporadically by one or another cast member, is now intoned in chorus by all except the saber-brandishing Stubbs, who, gas-masked, understandably abstains, thereby performing the play's only sensible gesture, which proves, alas, too late and too little to redress the balance.

This arrant nonsense was directed by Bill Hart, whose contribution, whatever exactly it may have been, was not in the direction of clarity. Pat Dignan and Ann Militello's lighting and projections are impressive in their adscititious way. Impossible to judge performances in such claptrap; however, John Malkovich, Michael Wincott, Erica Gimpel, Isa Thomas, and Scott Nelson manage to keep straight faces, which, under the circumstances, must be reckoned an achievement.

DARRAH CLOUD'S **The Stick Wife** IS A flimsy trifle that nevertheless has a firm grasp of the obvious. It's based on the 1963 Ku Klux Klan bombing of a black church in Birmingham, Alabama, and its thesis is that it is hell for a sensitive, imaginative woman to be married to a Klansman. For married Klansmen lead double lives: *Between* the sheets, they are indifferent or boorish; *behind* their sheets and hoods, they are even worse. When they are not terrorizing and murdering blacks, they are terrorizing and molesting their wives into sexual submission. The KKK is as bad for sexual as for social relations.

No wonder Miss Cloud's heroine, the ironically named Jessie Bliss, retreats into

Photograph by Martha Holmes.



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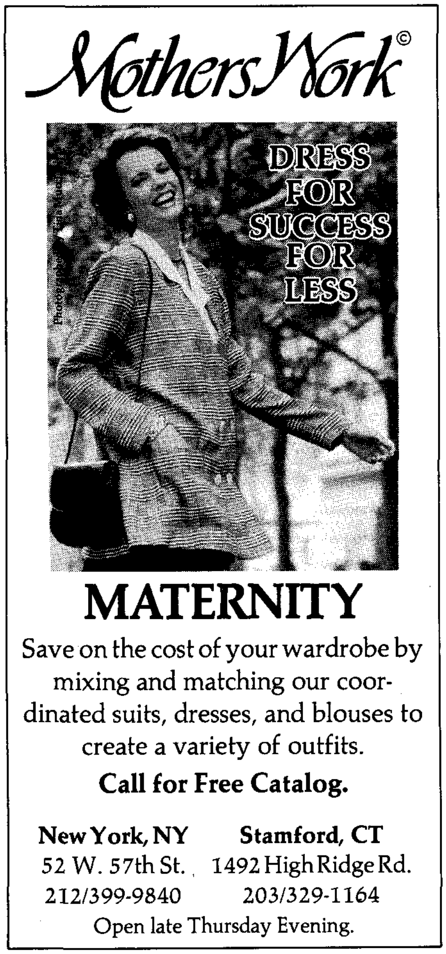

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fantasies, either about Hollywood stardom or about communing with ghosts—not the sheeted and far too real kind but the invisible ones that close open windows or open closed doors. In this they differ from Jessie's husband and his KKK friends, who constantly urge Jessie to stay indoors—the scene is her backyard—and keep all doors shut. Indeed, whether the front door (unseen, somewhere to the rear of the set) is shut or not becomes the play's most burning issue, making me wonder whether *The Stick Wife* isn't a veiled, or hooded, *hommage* to Alfred de Musset's *A Door Must Be Either Open or Shut.*

There is more to the play—such as the array of red dresses poor Jessie is suddenly able to buy herself in protest—but not much more. At the Manhattan Theatre Club's Stage II (even though, having inexplicably had three previous productions, it is now in Stage Four) *The Stick Wife* is well designed, but peculiarly directed by David Warren. Thus Big Albert Connor, one of the nasty Klansmen, always enters Jessie's backyard through the invisible front door at rear center, whereas his wife, Betty, coming from the same place, enters stage right and departs ditto. This is presumably because Albert can thereby make speeches about that open or shut door, whereas Betty, unburdened with such disquisitions, can take a short cut through the back—our front.

Lindsay Crouse is a superb Jessie, so simple, real, and lovely—at once so touchingly ordinary and histrionically sublime—that she keeps reminding us how far the part and the play fall below what she deserves. The others are all adequate or better, save Michael Countryman, who, as Tom Pullet, another Klansman, is unconvincing, always looking as if he had just been hit by a Pullet Surprise, a kind of rubber chicken usually awarded to the likes of Arthur Miller and Neil Simon. *The Stick Wife* is, I'm afraid, an open-and-shut case.

KEITH CURRAN, WHO NOT LONG AGO MERELY bored us with *Dalton's Back,* is back at Circle Rep to irritate the hell out of us with his new play, **Walking the Dead,** which succeeds splendidly at irritation even as it fails as drama. In this farrago of obscurantism, overwriting, and pretension, Curran, a self-styled angry homosexual, vents his bile equably on heterosexuals and bisexuals, but is kinder to homosexuals and lesbians—more kindred spirits.

The play is an inquiry into the death of Veronica Tass (a learned paronomasia on Veritas is intended but, like so much else, lost in the shuffle) by her mother, lovers, and friends. Veronica was a lesbian, whose nom de cruise was Ronald or Ronnie. She lived with a black lover, the sculptress Maya Deboats, then underwent a sex-change operation and became a man—with functional beard, mustache, and penis—under the name Homer, author of the Oddity, whose tempest-tossed hero finally *deboats* into a home that proves only an illusion (the Hindu *maya*). The sculptress is as good as gold, though: Whatever her lover's sex, she remains a loving and deboated mate.

Veronica also had a dear platonic friend, the stammering, gentle, unfulfilled homosexual Chess Wysynysky, ineffectually espousing one humanitarian cause after another, a lost soul full of Ys (or whys) about his place in life and buffeted like a chess piece. He gets involved with a cynical, nastily sardonic bisexual, Bobby Brax, a one-man batrachian Aristophanic chorus (Brax equals Brekekekex). Present, too, are Veronica's mom, a goody-goody bourgeoise who may have caused all Veronica's troubles and is aptly named Dottie; an avant-garde filmmaker-smart-ass named Stan (not insured against Brakhage), and a tough-talking but unhelpful shrink, Dr. Drum (I leave that one to you).

Curran decks out his simplistic morality tale with many attitudinizing Pirandellisms, as well as would-be Wildean epigrams couched in pseudo-Proustian syntax, and a Grand Guignol ending straight (so to speak) out of Genet. Behind this insufferably pretentious and hate-filled hodgepodge, something may be waiting to be born, but Curran will first have to relax and find a voice of his own. He is served questionably by his director, Mark Ramont, and unevenly by his cast. Ashley Gardner does wonders for Veronica, as woman, man, and points between; Scotty Bloch is so priceless as Dottie as to make her surely more lovable than the author intended. Conversely, Myra Taylor is so smug and repellent in every way as Maya as to give lesbians a bad name. Cotter Smith and Christopher Shaw are fine as the male homosexual lovers; Joe Mantello is up to his good but old tricks as Stan; and Tyrone Wilson, as Dr. Drum, proves that even an actor of color can be colorless.

BUT COLOR IS CERTAINLY NOT LACKING from **Pageant,** which may be the rowdiest yet also sweetest farce in New York today. Playing at the Blue Angel nightclub, this drag-show takeoff on Miss America and other beauty pageants is both angelic and a bit blue. Written by Bill Russell and Frank Kelly, directed by Robert Longbottom, and with Albert Evans's music arranged and orchestrated by James Raitt, this is a deft parody, funny without being too fey, satirical without becoming too savage. It is in fact consistently droll and often a hoot, and everyone involved in it did and does handsomely, which is arguably better than prettily. The men enacting the competing beauty contestants are neither pretty nor effeminate, which considerably heightens the hilarity. Go!

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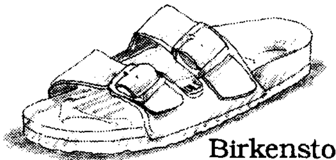

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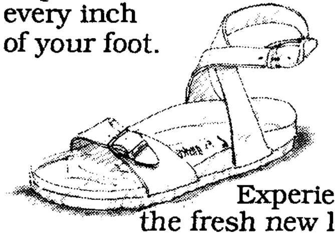

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BY LEONORE FLEISCHER

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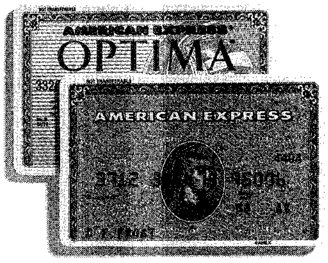

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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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2. **ESSEX—Grand St. at Essex St.** (982-4455). *Stone Cold*.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Tatie Danielle*. #2—*Drowning by Numbers*. #3—*Poison*. #4—*La Femme Nikita*. #5—*The Comfort of Strangers*. #6—*The Ballad of the Sad Cafe*.

4. **BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St.** (807-9205). *The Vanishing*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*A Kiss Before Dying*. #2—*The Silence of the Lambs*. Opening 5/24: *Backdraft*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *A Rage in Harlem*.

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Mannequin Two: On the Move*. #2—Through 5/23: *Out for Justice*. Opening 5/24: *Hudson Hawk*. #3—*FX2*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 5/22: *Pretty Poison* (1968); *Point Blank* (1967). 5/23: *Next Stop, Greenwich Village* (1976); *Bob & Carol & Ted & Alice* (1969). 5/24–25: *Five Easy Pieces* (1970); *Easy Rider* (1969). 5/26: *A Night at the Opera* (1935); *A Day at the Races* (1937). 5/27: *Los Olivados* (1950); *Viridiana* (1961). 5/28: *Phone Call From a Stranger* (1952); *The Scapegoat* (1959).

9. **LOEWS VILLAGE THEATRE—Third Ave. at 11th St.** (982-0400). #1—Opening 5/24: *Thelma & Louise*. #2—Opening 5/24: *Madonna: Truth or Dare*. #3—Opening 5/24: *Wild Hearts Can't Be Broken*. #4—Opening 5/24: *Citizen Kane*. #5—Opening 5/24: *Drop Dead Fred*.

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*The British Animation Invasion*. #2—*What About Bob?*; *Journey of Hope*. #3—*Defending Your Life*. #4—Through 5/21: *Object of Beauty*. Opening 5/22: *Straight Out of Brooklyn*. #5—*Dances With Wolves*; *Switch*.

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). Through 5/23: *A Room With a View* (1986); *Maurice* (1987). Beg. 5/24: *Noir et Blanc*.

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Impromptu*. #2—*Stone Cold*.

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Eating*.

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Reversal of Fortune*. #2—*Daddy Nostalgia*. #3—*Alice*. #4—*Oscar*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Toy Soldiers*. Opening 5/25: *Thelma & Louise*. #2—*FX2*. Opening 5/24: *Hudson Hawk*. #3—*A Rage in Harlem*. #4—*Citizen Kane*. #5—*Silence of the Lambs*. #6—*Alice*.

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Switch*. #2—*Mannequin Two: On the Move*. #3—*Iprompt*u. Opening 5/24: *Only the Lonely*. #4—*Madonna: Truth or Dare*. #5—*Defending Your Life*. #6—*Mortal Thoughts*. #7—*A Kiss Before Dying*. Opening 5/24: *Drop Dead Fred*. #8—*Madonna: Truth or Dare*. Opening 5/24: *Backdraft*. #9—*Stone Cold*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*One Good Cop*. #2—*What About Bob?* #3—*Object of Beauty*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Oscar*. Opening 5/24: *Wild Hearts Can't Be Broken*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Mannequin Two: On the Move*. Opening 5/24: *Only the Lonely*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*FX2*. Opening 5/24: *Thelma & Louise*. #2—*Stone Cold*. #3—*A Rage in Harlem*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *A Kiss Before Dying.* Opening 5/24: *Backdraft.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Object of Beauty.* #2—*What About Bob?* #3—*Defending Your Life.* #4—*Switch.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Stone Cold.* #2—*A Kiss Before Dying.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *A Rage in Harlem.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Out for Justice.* #2—*Toy Soldiers.* #3—*Mannequin Two: On the Move.* #4—Through 5/23: *Sleeping With the Enemy.* Opening 5/24: *Hudson Hawk.* #5—*Dice Rules.* #6—Through 5/23: *Teenage Mutant Ninja Turtles II; The Five Heartbeats.* Opening 5/24: *Only the Lonely.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *What About Bob?*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *FX2.* **EMBASSY 3**—*One Good Cop* **EMBASSY 4**—Through 5/23: *The Silence of the Lambs.* Opening 5/24: *Wild Hearts Can't Be Broken.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Switch.* #2—*New Jack City.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Object of Beauty.* #2—*Mortal Thoughts.* #3—*Drowning By Numbers.* #4—Through 5/21: *Mister Johnson.* Opening 5/22: *Straight Out of Brooklyn.* #5—*Alice.* #6—*Impromptu.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 5/23: *Oscar.* Opening 5/24: *Thelma & Louise.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Spartacus.* Opening 5/24: *Backdraft.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Dances With Wolves.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Tatie Danielle.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Oscar.* Opening 5/24: *Wild Hearts Can't Be Broken.* #2—*Switch.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Citizen Kane.* Opening 5/24: *Drop Dead Fred.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Daddy Nostalgia.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 5/22: *The Window* (1949); *The Set Up* (1949). 5/23–25: *The Little Foxes* (1941); *The Devil and Daniel Webster/All That Money Can Buy* (1941). 5/26–28: *Shadow of a Doubt* (1942).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Mannequin Two: On the Move.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 5/21: *Truly, Madly, Deeply.* Opening 5/22: *Straight Out of Brooklyn.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *An Angel at My Table.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *A Rage in Harlem.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*FX2.* #2—*Stone Cold.*

53. BARONET—Third Ave. at 59th St. (355-1663). *A Kiss Before Dying.* Opening 5/24: *Backdraft.* **CORONET**—*Mortal Thoughts.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Object of Beauty.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Opening Night.* **CINEMA II**—*What About Bob?* **CINEMA THIRD AVE.**—*Defending Your Life.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 5/23: *Toy Soldiers.* Opening 5/24: *Hudson Hawk.* #2—*Out for Justice.* Opening 5/24: *Drop Dead Fred.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Impromptu.* Opening 5/24: *Only the Lonely.*

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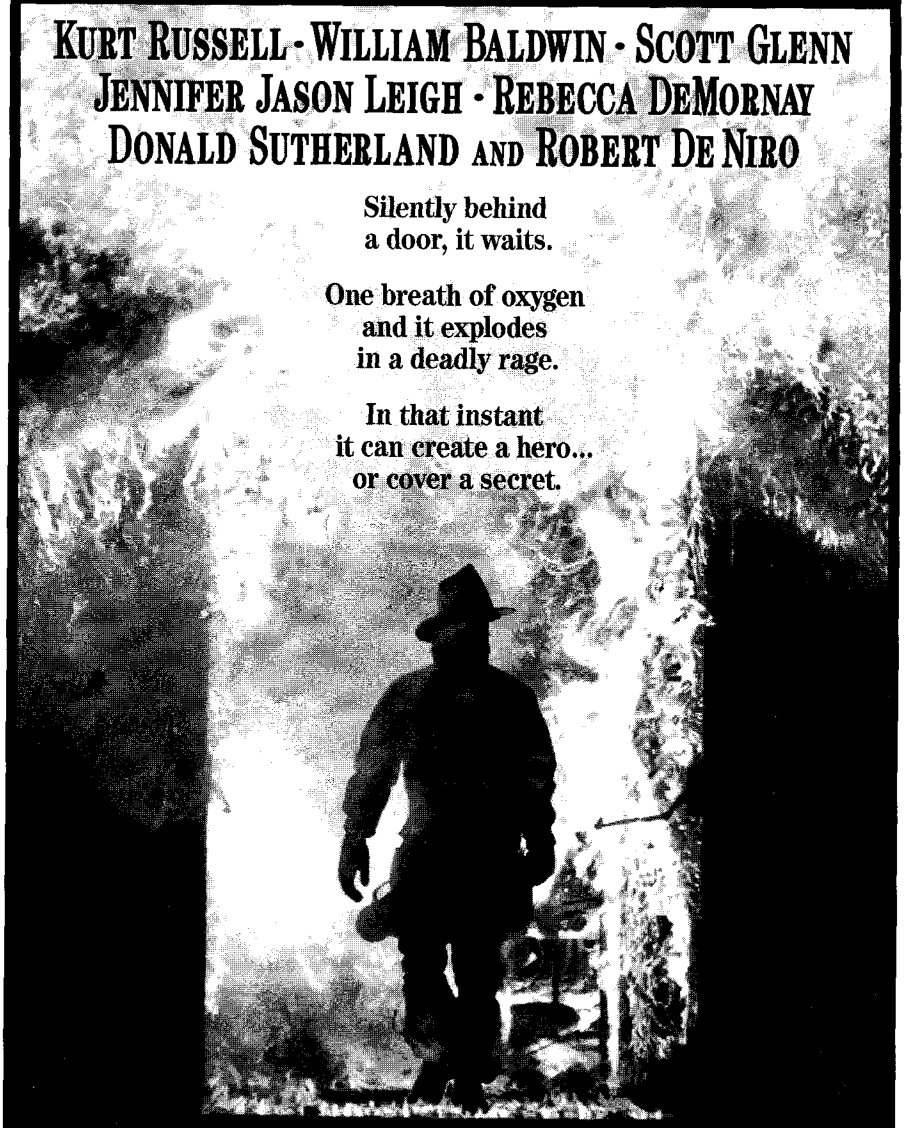

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or cover a secret.

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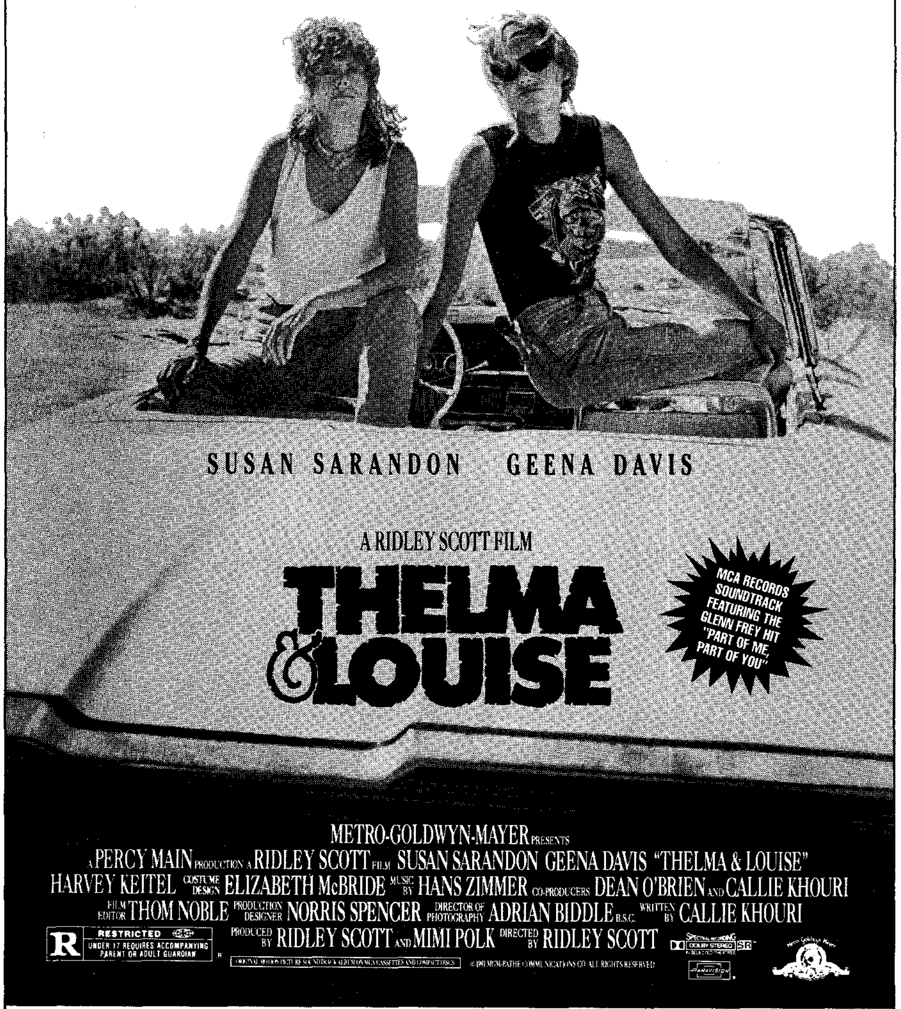
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OPENS FRIDAY MAY 24th

✓GUILD 50TH ST.
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MOVIES

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs.* #2—*Requiem For Dominic.* Opening 5/24: *Thelma & Louise.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Strangers in Good Company.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Madonna: Truth or Dare.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Mannequin Two: On the Move.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Switch.* Opening 5/24: *Wild Hearts Can't Be Broken.* #2—*What About Bob?*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*A Kiss Before Dying.* Opening 5/24: *Backdraft.* #2—*Stone Cold.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Defending Your Life.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *A Kiss Before Dying.* Opening 5/24: *Only the Lonely.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Cyrano De Bergerac.* #2—*Ju Dou.* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Object of Beauty.* Opening 5/24: *Drop Dead Fred.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Toy Soldiers.* Opening 5/24: *Thelma & Louise.* #2—*One Good Cop.* #3—*FX2.* Opening 5/24: *Wild Hearts Can't Be Broken.* #4—*What About Bob?* #5—*Switch.* #6—*Madonna: Truth or Dare.* Opening 5/24: *Hudson Hawk.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Mannequin Two: On the Move.* Opening 5/22: *Straight Out of Brooklyn.* #2—*Impromptu.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*A Rage in Harlem.* #2—*Stone Cold.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Stone Cold.* #2—*A Rage in Harlem.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/27–6/23: "The Art of Reality: Innovators of the Documentary." Includes 32 films and appearances by 10 filmmakers. 5/25 at 2: *America Lost and Found: The Depression Decade* (1980); at 4: *The Brooklyn Bridge* (1982). 5/26 at 2: *Underground* (1976); at 4: *The Police Tapes* (1976).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Blue Planet;* additional showings Fri. & Sat. at 6 and 7:30 with *Weaving Ants* and *Silent Sky.*

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 4/22–26: *Goddess Remembered* (1990)*; The Burning Times* (1990). 4/17–24: "National Latino Festival." 4/24: *Strike* (1925), dir. Sergei Eisenstein. 4/25: "Image Ranging/Sound Navigation." 4/26: "Films by Joseph Cornell." 4/26: *Lipstick* (1976), dir. Lamont Johnson.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 5/26: "William Greaves: Chronicler of the African-American Experience." 5/25: *Still A Brother: Inside the Negro Middle Class* (1968). 4/26: *Emergency Ward* (1958); *A Wealth of a Nation* (1964); *First World Festival of Negro Arts* (1966); *Just Doin'It* (1976). Saturdays at 7:30 and Sundays at 2.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). 5/28: *No Picnic* (1986); "Films by Peter Hutton."

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4;

members free. 5/22: *Topaze* (1933).

GREATER PORT JEFFERSON ARTS COUNCIL—Theatre Three, 412 Main St., Port Jefferson. Free. Through June: “Images of Jews in Hollywood: A Retrospective.” 5/27 at 8: *His People* (1925), dir. Edward Sloman, with Joseph and Rudolph Schildkraut.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: “Documentary Films on Art.” 5/21–25: “20th Century Sculptures at the Met.” Through May: “Indonesia on Film.”

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. 5/24: “Eastern European Visions.” 5/25: Films from the Fourth Annual Women's Film & Video Festival.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: “A Salute to Monty Python” Through 6/1: A Python Potpourri: *Do Not Adjust Your Stocking* (1968); *Ripping Yarns: Roger of the Raj* (1979).

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 5/27:“Selections From the Circulating Film & Video Library.” 5/17–8/18: “Fact/Fiction.” 5/23: *Tongues Untied* (1989), dir. Marlon Riggs.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 5/22: *The Field* (1990). 5/23: *Don Juan* (1926), with Harry Weiss palying piano. 5/24–30: *The British Animation Invasion* (1991).

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 5/18–6/13: “Recent German Film Series.” 5/25: *Lina Braake* (1974). 5/22–6/12: “A Month of Movies.” 5/22: *Le Mystere Picasso* (1955).

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 5/17–6/7: *Gun Crazy* (1949); *Terror in a Texas Town* (1958).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: “1991 Biennial Film and Video Programs.” Times vary, call museum. An overview of recent developments in American independent film and video.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Stone Cold.* #2—*A Rage in Harlem; Toy Soldiers.* #3—*Out for Justice.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*A Rage in Harlem.* #2—*Madonna: Truth or Dare.* #3—*One Good Cop.* #4—*Stone Cold.* #5—*Oscar.* #6—*FX2.* #7—*Mannequin Two: On the Move.* #8—*FX2.* #9—*A Kiss Before Dying.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 5/23: *Oscar.* Beg. 5/24: *Hudson Hawk.* #2—Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Only the Lonely.* #3—*Stone Cold.* #4—*Mannequin Two: On the Move.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Stone Cold.*

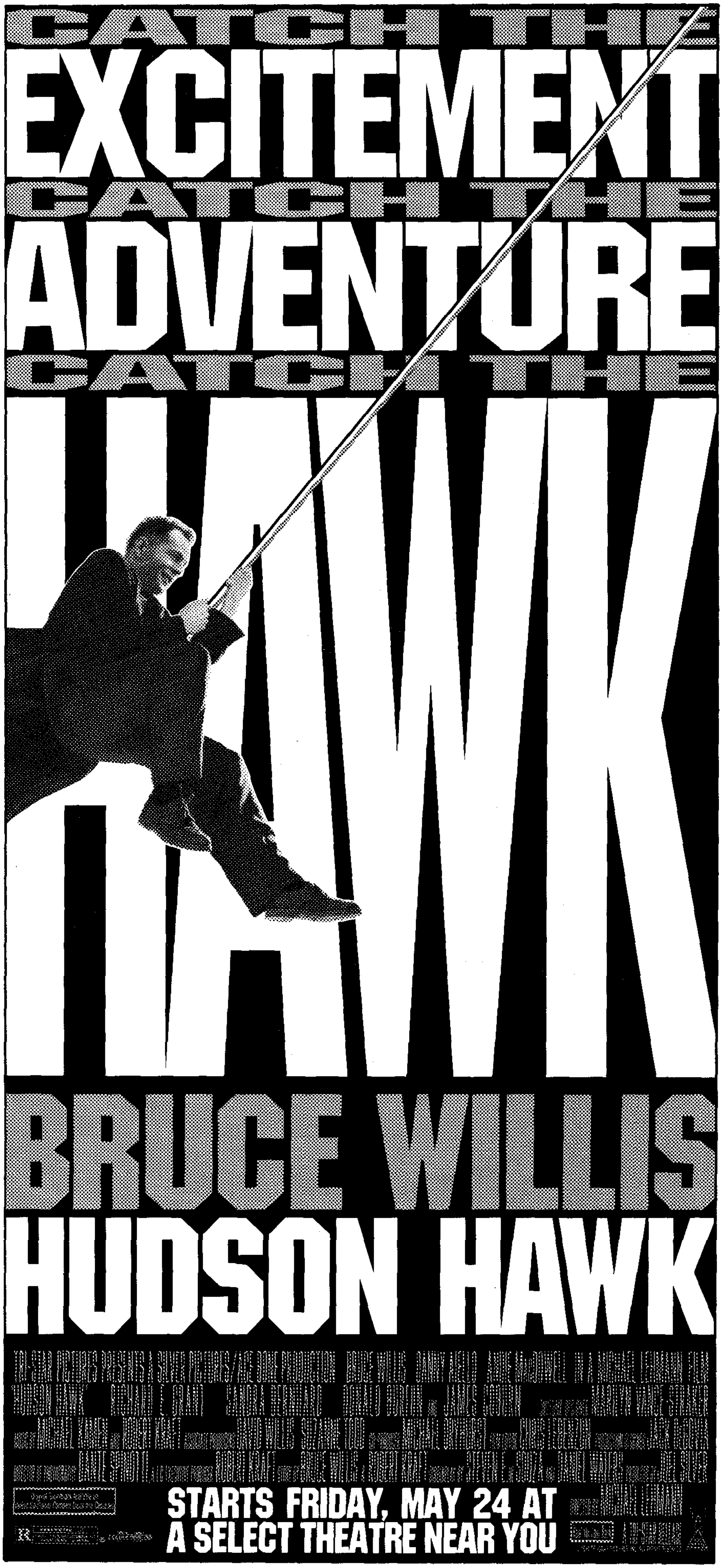
157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Rage in Harlem.* #2—*One Good Cop.* #3—*Stone Cold.* #4—*FX2.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*New Jack City; Teenage Mutant Ninja Turtles II.* #2—*Toy Soldiers.* #3—*Mannequin Two: On the Move.* #4—*Stone Cold.* #5—*What About Bob?* #6—*Out for Justice.* #7—*FX2.* #8—*Switch.* #9—*Madonna: Truth or Dare.* #10—*A Rage in Harlem.* #11—*The Silence of the Lambs.* #12—*One Good Cop.* #13—*Oscar.* #14—*A Kiss Before Dying; The Five Heartbeats.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*A Kiss Before Dying.* #2—*Mortal Thoughts.* #3—*Ma-*



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donna: Truth or Dare. #4—*Madonna: Truth or Dare.* #5—*One Good Cop.* #6—*Mannequin Two: On the Move.* #7—*Switch.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*La Femme Nikita.* #2—*FX2.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*FX2.* #2—*Toy Soldiers; Teenage Mutant Ninja Turtles II.* #3—*Stone Cold.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*What About Bob?* #2—*Switch.* #3—*Teenage Mutant Ninja Turtles II; Defending Your Life.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*A Rage in Harlem.* #2—*Stone Cold.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Stone Cold.* #2—*What About Bob?* #3—*The Silence of the Lambs.* #4—*FX2.* #5—*Oscar.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*One Good Cop.* Beg. 5/22: *Straight Out of Brooklyn.* #2—*A Rage in Harlem.* #3—*Stone Cold.* #4—*FX2.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Mannequin Two: On the Move.* #2—*Switch.* #3—*A Kiss Before Dying.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Toy Soldiers.* #2—*Stone Cold.* #3—*FX2.* #4—*Madonna: Truth or Dare.* #5—*A Rage in Harlem.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*What About Bob?* #2—*FX2.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Oscar.* #2—*What About Bob?* #3—*Madonna: Truth or Dare.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Stone Cold.* #2—Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Hudson Hawk.* #3—Through 5/23: *Switch.* Beg. 5/24: *Only the Lonely.* #4—*Mannequin Two: On the Move.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Stone Cold.* #2—*A Rage in Harlem.* #3—*FX2.* #4—*Out for Justice.* Beg. 5/22: *Straight Out of Brooklyn.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 5/23: *Out for Justice.* Beg. 5/24: *Thelma & Louise.* #2—Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Backdraft.* #3—Through 5/23: *Oscar.* Beg. 5/24: *Only the Lonely.* #4—*What About Bob?* #5—*Madonna: Truth or Dare.* #6—*Mannequin Two: On the Move.* #7—Through 5/23: *FX2.* Beg. 5/24: *Hudson Hawk.* #8—*Switch.* #9—*Dice Rules.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*One Good Cop.* #2—*A Kiss Before Dying.* #3—*Stone Cold.* #4—*Toy Soldiers.* #5—*Out for Justice.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Stone Cold.* #2—*Mannequin Two: On the Move.* #3—Through 5/23: *Oscar; Out for Justice.* Beg. 5/24: *Only the Lonely.* #4—*What About Bob?* #5—Through 5/23: *FX2.* Beg. 5/24: *Hudson Hawk.* #6—Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Backdraft.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*One Good Cop.* #2—*Switch.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 5/23: *Oscar.* Beg. 5/24: *Thelma & Louise.* #2—*Madonna: Truth or Dare.* #3—*Mannequin Two: On the Move.* #4—*What About Bob?*

303. CORONA—PLAZA—(639-7722). #1—*Ghost; Out for Justice.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Backdraft.* #2—Through 5/23: *Toy Soldiers; Out for Justice.* Beg. 5/24: *Hudson Hawk.* #3—*What About Bob?* #4—Through 5/23: *Oscar.* Beg. 5/24: *Only the Lonely.* #5—*Mannequin Two: On the Move.* #6—*FX2.* #7—*Stone Cold.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Rage in Harlem.* #2—*Oscar.* #3—*FX2.* #4—*What About Bob?*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Stone Cold.* #2—*Oscar.* #3—*Switch.* #4—*What About Bob?*

307. FLUSHING—UA QUARTET—(359-6777). #1—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Backdraft*. #2—Through 5/23: *Toy Soldiers*. Beg. 5/24: *Only the Lonely*. #3—*Stone Cold*. #4—Through 5/23: *FX2*. Beg. 5/24: *Hudson Hawk*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Oscar*. #2—*What About Bob?*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Eating*. #2—*One Good Cop; The Silence of the Lambs*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Madonna: Truth or Dare*. #2—*Stone Cold*. #3—*Mannequin Two: On the Move*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 5/23: *Impromptu*. Beg. 5/24: *Backdraft*. #2—*A Kiss Before Dying*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Ju Dou*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—Through 5/23: *Out for Justice*. Beg. 5/24: *Hudson Hawk*. #2—Through 5/23: *Toy Soldiers*. Beg. 5/24: *Only the Lonely*. #3—*Switch*. #4—*Dice Rules*.

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Dances With Wolves; Oscar*. #2—*Mannequin Two: On the Move*. #3—*What About Bob?* #4—*FX2*. #5—*A Rage in Harlem*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Silence of the Lambs*. #2—*Toy Soldiers*. #3—*Mortal Thoughts*. #4—*Stone Cold*. #5—*Madonna: Truth or Dare*. #6—*Madonna: Truth or Dare*. #7—*A Kiss Before Dying*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*One Good Cop*. #2—*FX2*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Stone Cold*. #2—*Out for Justice*. #3—*Oscar*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Backdraft*. #2—*Stone Cold*. #3—Through 5/23: *Toy Soldiers*. Beg. 5/24: *Thelma & Louise*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—Through 5/23: *Out for Justice; A Rage in Harlem*. Beg. 5/24: *Only the Lonely*.. #2—*Out for Justice*. #3—*What About Bob?* #4—*FX2*. #5—*Madonna: Truth or Dare*. #6—Through 5/23: *Switch*. Beg. 5/24: *Hudson Hawk*. #7—*Mannequin Two: On the Move*.

320. REGO PARK—DRAKE—(457-4002). *Dances With Wolves*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Stone Cold*. #2—*A Kiss Before Dying*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Stone Cold; One Good Cop*. #2—*Oscar*.

401. NEW DORP—HYLAN—(351-6601). #1—*What About Bob?; FX2*. #2—*Teenage Mutant Ninja Turtles II*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Through 5/23: *Switch*. Beg. 5/24: *Thelma & Louise*. #2—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Backdraft*. #3—*Madonna: Truth or Dare*. #4—Through 5/23: *Oscar*. Beg. 5/24: *Only the Lonely*. #5—*Dice Rules*. #6—*Mannequin Two: On the Move*. #7—Through 5/23: *Toy Soldiers*. Beg. 5/24: *Hudson Hawk*. #8—*FX2*. #9—*What About Bob?* #10—*Stone Cold*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*FX2*. #2—*Oscar*.

501. BELLMORE—MOVIES—(783-7200). *Defending Your Life*.

502. BETHPAGE—MID-ISLAND—(796-7500). *A Kiss Before Dying*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Stone Cold*. #2—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Backdraft*. #3—Through 5/23: *Dice Rules*. Beg. 5/24: *Drop Dead Fred*. #4—*Stone Cold*. #5—*Mortal Thoughts; Switch*. #6—*Mannequin Two: On the Move*. #7—Through 5/23: *Defending Your Life*. Beg. 5/24: *Only the Lonely*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Stone Cold*. #2—*A Kiss Before Dying*. #3—*Oscar*. #4—*What About Bob?*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*FX2*. #2—*Switch*. #3—*Madonna: Truth or Dare*. #4—*What About Bob?* #5—*Stone Cold*. #6—*Teenage Mutant Ninja Turtles II; Oscar*. #7—*One Good Cop*. #8—*A Kiss Before Dying*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Madonna: Truth or Dare*. #2—*A Kiss Before Dying*. #3—*Dances With Wolves*. #4—*Oscar*. #5—*Switch*. #6—*What About Bob?*

507. GREAT NECK—SQUIRE—(966-2020). #1—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Backdraft*.. #2—*Mannequin Two: On the Move*. #3—*Switch*.

508. HEWLETT—HEWLETT—(791-6768). *Oscar*.

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Mannequin Two: On the Move*. #2—*What About Bob?*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Dances With Wolves*. #2—*A Rage in Harlem*. #3—*Stone Cold*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Mr. & Mrs. Bridge*. #2—*The Grifters*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*FX2*. #2—*One Good Cop*. #3—*Madonna: Truth or Dare*. #4—*What About Bob?* #5—*Oscar*. #6—*The Silence of the Lambs*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Mannequin Two: On the Move*. #2—*FX2*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 5/23: *Toy Soldiers*. Beg. 5/24: *Hudson Hawk*. #2—*FX2*. #3—*Dice Rules*. #4—*Mannequin Two: On the Move*. #5—*Madonna: Truth or Dare*. #6—Through 5/23: *The Silence of the Lambs*. Beg. 5/24: *Only the Lonely*.

515. MALVERNE—TWIN—(599-6966). #1—*Dances With Wolves*. #2—*Class Action*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Defending Your Life*. #2—Through 5/23: *Toy Soldiers; Mortal Thoughts*. Beg. 5/24: *Hudson Hawk*. #3—Through 5/23: *The Silence of the Lambs*. Beg. 5/24: *Hudson Hawk*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Oscar*. #2—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Thelma & Louise*. #3—Through 5/23: *One Good Cop; Toy Soldiers*. Beg. 5/24: *Backdraft*. #4—*Switch*. #5—Through 5/23: *Teenage Mutant Ninja Turtles II; The Silence of the Lambs*. Beg. 5/24: *Hudson Hawk*. #6—Through 5/23: *FX2*. Beg. 5/24: *Only the Lonely*. #7—*Mannequin Two: On the Move*. #8—*Stone Cold*. #9—*Madonna: Truth or Dare*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*What About Bob?* #2—*Oscar*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Switch*. #2—*Mannequin Two: On the Move*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Dances With Wolves*. #2—*Stone Cold*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Long Walk Home*. #2—*Stone Cold*. #3—*One Good Cop*. #4—*Mannequin Two: On the Move*. #5—*The Field*. #6—*Reversal of Fortune*. #7—*FX2*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Mannequin Two: On the Move*. #2—*One Good Cop*. #3—*FX2*. #4—*A Rage in Harlem*. #5—*Stone Cold*. #6—*A Kiss Before Dying*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*A Kiss Before Dying*. #2—*Defending Your Life*. #3—*Switch*. #4—*One Good Cop*. #5—*What About Bob?*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Mortal Thoughts*. #2—*Object of Beauty*.

526. ROSLYN—ROSLYN—(621-8488). #1—*What About Bob?* #2—*Object of Beauty*.

527. SYOSSET—SYOSSET—(921-5810). #1—Through 5/23: *Toy Soldiers*. Beg. 5/24: *Only the Lonely*. #2—*Stone Cold*. #3—Through 5/23: *Defending Your Life*. Beg. 5/24: *Switch*.

528. SYOSSET—UA CINEMA 150—(364-0700). Through 5/23: *Switch*. Beg. 5/24: *Hudson Hawk*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Madonna: Truth or Dare*. #2—*Stone Cold*. #3—*A Kiss Before Dying*. #4—*What About Bob?* #5—*Out for Justice*. #6—*FX2*. #7—*Switch*. #8—*Mannequin Two: On the Move*. #9—*A Rage in Harlem*. #10—*The Five Heartbeats*. #11—*One Good Cop*. #12—*Oscar; Toy Soldiers*. #13—*The Silence of the Lambs; Teenage Mutant Ninja Turtles II*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Stone Cold*. #2—Through 5/23: *FX2*. Beg. 5/24: *Only the Lonely*. #3—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Backdraft*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Sleeping With the Enemy*. #2—*Misery*. #3—*Mortal Thoughts*. #4—*The Long Walk Home*. #5—*Home Alone*. #6—*Dances With Wolves*.

534. WESTBURY—WESTBURY—(333-1911). #1—*Nasty Girl*. #2—*Ju Dou*. #3—*Journey of Hope*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 5/23: *Out for Justice; Toy Soldiers*. Beg. 5/24: *Only the Lonely*. #2—*Stone Cold*. #3—Through 5/23: *Defending Your Life*. Beg. 5/24: *Hudson Hawk*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Oscar*. #2—*What About Bob?; A Kiss Before Dying*. #3—*Mannequin Two: On the Move*. #4—*FX2*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Switch*. #2—*Madonna: Truth or Dare*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Madonna: Truth or Dare*. #2—*Teenage Mutant Ninja Turtles II; Out for Justice*. #3—*Switch*. #4—*Home Alone; A Kiss Before Dying*. #5—*FX2*. #6—*Oscar*. #7—*One Good Cop*. #8—*Toy Soldiers*. #9—*Dances With Wolves; A Rage in Harlem*. #10—*Stone Cold; Mannequin Two: On the Move*. #11—*What About Bob?* #12—*Dice Rules; Silence of the Lambs*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Dice Rules*. #2—*Stone Cold*. #3—*Switch*. #4—*Oscar*. #5—*Dances With Wolves; Teenage Mutant Ninja Turtles II*. #6—*One Good Cop*. #7—*A Rage in Harlem*. #8—*Silence of the Lambs*. #9—*What About Bob?; Home Alone*. #10—*Mortal Thoughts; Madonna: Truth or Dare*. #11—*Toy Soldiers; Mannequin Two: On the Move*. #12—*FX2; A Kiss Before Dying*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Backdraft*. #2—Through 5/23: *The Silence of the Lambs*. Beg. 5/24: *Drop Dead Fred*. #3—Through 5/23: *Oscar*. Beg. 5/24: *Wild Hearts Can't Be Broken*. #4—*What About Bob?* #5—*Stone Cold*. #6—*Mannequin Two: On the Move*. #7—Through 5/23: *FX2*. Beg. 5/24: *Only the Lonely*. #8—*Switch*. #9—Through 5/23: *Toy Soldiers*. Beg. 5/24: *Thelma & Louise*. #10—Through 5/23: *One Good Cop*. Beg. 5/24: *Hudson Hawk*.

611. CORAM—PINE—(698-6442). #1—*FX2*. #2—*Mannequin Two: On the Move*. #3—*What About Bob?* #4—*Oscar*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 5/23: *A Kiss Before Dying*. Beg. 5/24: *Thelma & Louise*. #2—*Switch*. #3—Through 5/23: *Oscar*. Beg. 5/24: *Hudson Hawk*. #4—*Madoona: Truth or Dare*. #5—Through 5/23: *Impromptu*. Beg. 5/24: *Only the Lonely*.

613. ELWOOD—ELWOOD—(499-7800). #1—*What About Bob?* #2—*Oscar*.

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616. HUNTINGTON—SHORE—(421-5200). #1—*Madonna: Truth or Dare.* #2—*Object of Beauty.* #3—*A Kiss Before Dying.* #4—*The Silence of the Lambs.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Switch.*

618. ISLIP—ISLIP—(581-5200). #1—*Mannequin Two: On the Move.* #2—*A Kiss Before Dying.* #3—*The Silence of the Lambs.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*A Kiss Before Dying.* #2—*What About Bob?* #3—*Switch.* #4—*One Good Cop.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 5/23: *Sleeping With the Enemy.* Beg. 5/24: *Home Alone.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Oscar.* #2—*Dances With Wolves.* #3—*A Kiss Before Dying.* #4—*FX2.* #5—*Stone Cold.* #6—*Mannequin Two: On the Move.* #7—*One Good Cop.* #8—*Defending Your Life.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/23: *Sleeping With the Enemy.* Beg. 5/24: *Home Alone.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Madonna: Truth or Dare.* #2—*What About Bob?* #3—Through 5/23: *Silence of the Lambs.* Beg. 5/24: *Only the Lonely.* #4—*Mannequin Two: On the Move.* #5—Through 5/23: *Oscar.* Beg. 5/24: *Wild Hearts Can't Be Broken.* #6—Through 5/23: *Toy Soldiers.* Beg. 5/24: *Hudson Hawk.* #7—*Dice Rules.* #8—Through 5/23: *Teenage Mutant Ninja Turtles II.* Beg. 5/24: *Backdraft.* #9—Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Thelma & Louise.* #10—*FX2.* #11—*Switch.* #12—Through 5/23: *One Good Cop.* Beg. 5/24: *Drop Dead Fred.* #13—*Stone Cold.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Switch.* #2—*FX2.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Vincent & Theo.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*La Femme Nikita.* #2—*Oscar.* #3—*Stone Cold.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 5/23: *Sleeping With the Enemy.* Beg. 5/24: *Home Alone.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*FX2.* #2—*Mannequin Two: On the Move.* #3—Through 5/23: *Defending Your Life.* Beg. 5/24: *Backdraft.* #4—*What About Bob?* #5—*Stone Cold.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Toy Soldiers.* #2—*FX2.* #3—*Oscar.*

636. WEST ISLIP—TWIN—(669-2626). #1—*What About Bob?* #2—*FX2.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Madonna: Truth or Dare.* #2—*One Good Cop.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Hudson Hawk.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Switch.* #2—*The Silence of the Lambs.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Mortal Thoughts.* #2—*Switch.* #3—Through 5/23: *Defending Your Life.* Beg. 5/24: *Hudson Hawk.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Oscar.* #2—*The Grifters; Mr. & Mrs. Bridge.*

704. HARRISON—CINEMA—(835-5952). *Sleeping With the Enemy; Object of Beauty.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Switch.* #2—*Madonna: Truth or Dare.* #3—*FX2.* #4—*A Kiss Before Dying.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*What About Bob?* #2—*Switch.* #3—*Mannequin Two: On the Move.* #4—*Stone Cold.* #5—*FX2.* #6—*Madonna: Truth or Dare.* #7—*A Rage in Harlem; A Kiss Before Dying.* #8—*Oscar.* #9—*One Good Cop.* #10—*Dice Rules.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 5/23: *Defending Your Life.* Beg. 5/24: *Thelma & Louise.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Stone Cold.* #2—*Mannequin Two: On the Move.* Beg. 5/24: *Hudson Hawk.* #3—*Switch.* #4—*Toy Soldiers.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Hamlet.* #2—*Defending Your Life.* #3—*What About Bob?* #4—*Mannequin Two: On the Move.* #5—*FX2; Teenage Mutant Ninja Turtles II.*

714. PEEKSKILL—BEACH—(737-6262). #1—*One Good Cop.* #2—*Stone Cold.* #3—*FX2.* #4—*Switch.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Oscar.* #2—*Mannequin Two: On the Move.* #3—*What About Bob?* #4—*A Rage in Harlem; Out for Justice.*

716. PELHAM—PICTURE HOUSE—(738-3160). *A Kiss Before Dying.*

718. RYE—RYE RIDGE—(939-8177). #1—*What About Bob?; A Kiss Before Dying.* #2—*Oscar.*

719. SCARSDALE—FINE ARTS—(723-6699). *La Femme Nikita.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*One Good Cop.* #2—*Dances With Wolves.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*What About Bob?* #2—*A Rage in Harlem.* #3—*Oscar.* #4—*Mannequin Two: On the Move.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Dice Rules.* #2—Through 5/23: *Out for Justice; Toy Soldiers.* Beg. 5/24: *Backdraft.* #3—Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Only the Lonely.* #4—*Stone Cold.* #5—*Madonna: Truth or Dare.* #6—*FX2.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 5/23: *Defending Your Life.* Beg. 5/24: *Backdraft.* #2—*Stone Cold.* Beg. 5/24: *Thelma & Louise.* #3—*Switch.* #4—*Madonna: Truth or Dare.* #5—*FX2.* #6—Through 5/23: *A Kiss Before Dying.* Beg. 5/24: *Only the Lonely.* #7—Through 5/23: *Toy Soldiers.* Beg. 5/24: *Hudson Hawk.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*What About Bob?* #2—*Switch.* #3—*Oscar.* #4—*The Silence of the Lambs; A Kiss Before Dying.* #5—*Madonna: Truth or Dare.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*What About Bob?* #2—*Toy Soldiers.* #3—*One Good Cop.* #4—*FX2.* #5—*Oscar; Switch.* #6—*Teenage Mutant Ninja Turtles II.* Beg. 5/24: *Thelma & Louise.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Stone Cold.* #2—Through 5/23: *Defending Your Life.* Beg. 5/24: *Only the Lonely.*

757. NYACK—CINEMA EAST—(358-6631). *Defending Your Life.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*What About Bob?* #2—*Stone Cold.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Silence of the Lambs; Teenage Mutant Ninja Turtles II.*

764. LAFAYETTE—(357-6030). *Oscar.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*FX2.* #2—*A Kiss Before Dying.*

801. DANBURY CINE—(743-2200). #1—*Teenage Mutant Ninja Turtles II.* #2—*What About Bob?; Dances With Wolves.* #3—*Switch.*

802. DANBURY—CINEMA—(748-2923). #1—*Mannequin Two: On the Move; Mortal Thoughts.* #2—*Toy Soldiers.*

803. DANBURY—PALACE—(748-7496). #1—*Stone Cold.* #2—*Oscar.* #3—*Silence of the Lambs.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Mortal Thoughts.* #2—*A Kiss Before Dying.*

807. GREENWICH—CINEMA—(869-6030). #1—*A Kiss Before Dying.* #2—*FX2.*

808. GREENWICH—PLAZA—(869-4030). #1—*Switch; Impromptu.* #2—*Object of Beauty.* #3—*Defending Your Life.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Switch.* #2—Through 5/23: *Object of Beauty.* Beg. 5/24: *Wild Hearts Can't Be Broken.*

810. NORWALK—CINEMA—(838-4504). #1—*A Rage in Harlem.* #2—*Stone Cold.*

813. SOUTH NORWALK—SONO—(866-9202). Through 5/23: *Ay! Carmela.* 5/24–27: *Taxi Blues* (1991).

815. STAMFORD—AVON—(324-9205). #1—*Stone Cold; A Rage in Harlem.* #2—*Toy Soldiers.*

816. STAMFORD—CINEMA—(324-3100). #1—*Silence of the Lambs.* #2—*Mannequin Two.* #3—*Mortal Thoughts; Teenage Mutant Ninja Turtles II.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*What About Bob?* #2—*Oscar.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Toy Soldiers.* #2—*Oscar.* #3—*A Kiss Before Dying.* #4—*FX2.* #5—*Mannequin Two.* #6—*Stone Cold.*

819. TRUMBULL—CINEMA—(374-0462). #1—*What About Bob?* #2—*Switch.* #3—*Mannequin Two.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mannequin Two.* #2—*Madonna: Truth or Dare.* #3—*Switch.* #4—*What About Bob?*

821. WESTPORT—POST—(227-0500). *FX2.*

822. WILTON—CINEMA—(762-5678). *Oscar.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Madonna: Truth or Dare.* #2—*Mannequin Two.* #3—*Switch.* #4—*Stone Cold.* #5—*FX2.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*A Kiss Before Dying.* #2—*Mortal Thoughts.* #3—*Out for Justice.* #4—*A Rage in Harlem.* #5—*FX2.* #6—*Toy Soldiers.* #7—*Stone Cold.* #8—*Switch.* #9—*One Good Cop.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves.* #2—*Switch.* #3—*Mortal Thoughts.* #4—*The Silence of the Lambs; Teenage Mutant Ninja Turtles II.* #5—*Mannequin Two.* #6—*Oscar.* #7—*A Kiss Before Dying.* #8—*A Rage in Harlem.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Stone Cold.* #2—*Out for Justice.* #3—*Madonna: Truth or Dare.* #4—*FX2.* #5—*Toy Soldiers.* #6—*What About Bob?*

907. WEST NEW YORK—MAYFAIR—(865-2010). *A Kiss Before Dying; Mortal Thoughts.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*New Jack City; Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II; One Good Cop.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Madonna: Truth or Dare.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*A Rage in Harlem.* #2—*Stone Cold.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Object of Beauty.* #2—*A Kiss Before Dying.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*What About Bob?* #2—*Oscar.* #3—*A Kiss Before Dying.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Mannequin Two.* #2—*The Five Heartbeats.* #3—*FX2;*

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Home Alone.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 5/23: *Stone Cold.* Beg. 5/24: *Hudson Hawk.* #2—Through 5/23: *Defending Your Life.* Beg. 5/24: *Only the Lonely.* #3—*Madonna: Truth or Dare.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Switch.* #2—*Madonna: Truth or Dare.* #3—*FX2.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *What About Bob?*

931. CRANFORD—CRANFORD—(276-9120). #1—*One Good Cop.* #2—*A Kiss Before Dying.*

932. ELIZABETH—ELMORA—(352-3483). *Stone Cold.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*A Kiss Before Dying.* #2—*Toy Soldiers.* #3—*Oscar.* #4—*Silence of the Lambs.* #5—*One Good Cop; Teenage Mutant Ninja Turtles II.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Mr. & Mrs. Bridge.*

936. UNION—UNION—(686-4373). #1—*Mannequin Two.* #2—*Stone Cold.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Stone Cold.* #2—Through 5/23: *Toy Soldiers; Defending Your Life.* Beg. 5/24: *Hudson Hawk.* #3—Beg. 5/24: *Only the Lonely.*

938. WESTFIELD—TWIN—(654-4720). #1—*What About Bob?* #2—*Oscar.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Mannequin Two.* #2—*Stone Cold.* #3—*FX2.* #4—*One Good Cop.* #5—*Oscar.*

951. CLOSTER—CLOSTER—(768-8800). *One Good Cop.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Stone Cold.* #2—*A Kiss Before Dying.* #3—*One Good Cop.* #4—*FX2.*

953. EMERSON—QUAD—(261-1000). #1—*Oscar.* #2—*FX2.* #3—*Madonna: Truth or Dare.* #4—*The Silence of the Lambs; Home Alone.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Switch.* #2—*Mannequin Two.*

958. OAKLAND—TWIN—(337-4478). #1—*FX2.* #2—*What About Bob?*

960. PARAMUS—BERGEN MALL—(845-4449). *Dances With Wolves.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*FX2.* #2—*Silence of the Lambs.* #3—*Mortal Thoughts.* #4—*Madonna: Truth or Dare.* #5—*Dice Rules.* #6—*Switch.* #7—*Stone Cold.* #8—*A Kiss Before Dying.* #9—*Madonna: Truth or Dare.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Oscar.* #2—*What About Bob?* #3—*A Rage in Harlem.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*A Kiss Before Dying.* #2—*One Good Cop.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*A Kiss Before Dying.* #2—*What About Bob?* #3—*Stone Cold.* #4—*Oscar.* #5—*Madonna: Truth or Dare.* #6—*Mannequin Two.* #7—*Mortal Thoughts.* #8—*FX2.* #9—*One Good Cop.* #10—*Switch.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Defending Your Life.* #2—*The Silence of the Lambs.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Mannequin Two.* #2—*Madonna: Truth or Dare.* #3—*Stone Cold.* #4—*Mr. & Mrs. Bridge.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Stone Cold.* #2—*What About Bob?* #3—*Teenage Mutant Ninja Turtles II.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*What About Bob?* #2—*One Good Cop.* #3—*Oscar.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*What About Bob?* #2—*Toy Soldiers.* #3—*La Femme Nikita.* #4—*Switch.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*What About Bob?* #2—*One Good Cop; Defending Your Life.* #3—*Teenage Mutant Ninja Turtles II.*

972. WESTWOOD—PASCACK—(664-3200). #1—Through 5/23: *Switch.* Beg. 5/24: *Only the Lonely; Hudson Hawk.* #2—*Stone Cold.* #3—*Mannequin Two.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. (1/14/91) PG-13. **14, 18, 38**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Reviewed in this issue. R. **50**

BACKDRAFT—(2 hr. 15 min.; 1991) Kurt Russell and William Baldwin star as brothers carrying on the fire-fighting legacy of their family. Directed by Ron Howard. R. **5, 19, 25, 41, 53, 68, 219, 300, 304, 307, 311, 318, 406, 503, 507, 517, 532, 610, 625, 634, 723, 724**

THE BALLAD OF THE SAD CAFE—(1 hr. 30 min.; 1991) Reviewed in this issue. NR. **3**

THE BRITISH ANIMATION INVASION—(1 hr. 50 min.; 1991) A compilation of 25 award-winning animated shorts from the UK, including *Creature Comforts*, recently awarded an Academy Award for Best Animated Short. NR. **10**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, a young English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual decadence. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. His oversize nose couldn't have slowed him down; a woman would have to be mad to want mousy little Christian (Vincent Perez) rather than him. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **81**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. There's a good scene in which he says that life was "sweeter when there were servants," and Jane Birkin loses her temper. His remark "You have to look at beauty as if you were looking at it for the first time" will stand as an aesthete's brutally pragmatic advice to a sadly polluted world. Written by Colo Tavernier O'Hagan. (4/29/91) NR. **14, 46**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—turf, finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **10, 42, 314, 320, 506, 510, 515, 521, 533, 606, 608, 621, 721, 801, 904, 960**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire. In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Brooks is in dead earnest about all this. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. **10, 19, 26, 55, 79, 206, 501, 503, 516, 524, 527, 600, 621, 634, 702, 707, 709, 724, 756, 757, 808, 920, 937, 966, 971**

DICE RULES—(1 hr. 27 min.; 1991) Nearly a year after its scheduled release, Andrew Dice Clay's controversial concert film arrives at last—and insults just about everyone. NC—17. **33, 219, 313, 406, 503, 514, 606, 608, 625, 706, 723, 961**

DROP DEAD FRED—(1 hr. 38 min.; 1991) After a series of unfortunate, unfair, and unnecessary events, Elizabeth's life is further complicated by the reemergence of her imaginary childhood friend. PG-13. **9, 19, 45, 60, 83, 503, 610, 625**

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. **3, 38**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13, 309**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 43, 203, 631, 719, 970**

THE FIVE HEARTBEATS—(2 hrs. 1 min.; 1991) Robert Townsend's new film follows the careers of five buddies who form a rock-and-blues group in the mid-sixties and continue together, through success and failure, for three decades. R. **33, 160, 530, 918**

FX2 - THE DEADLY ART OF ILLUSION—(1 hr. 47 min.; 1991) Bryan Brown and Brian Dennehy are back as a high-tech wizard and a private eye, bringing a would-be killer to justice. PG-13. **7, 18, 24, 36, 52, 85, 152, 152, 157, 160, 203, 204, 210, 211, 211, 214, 215, 218, 219, 300, 304, 305, 307, 314, 316, 319, 401, 406, 500, 505, 512, 513, 514, 517, 522, 523, 530, 532, 601, 606, 608, 610, 611, 621, 625, 627, 634, 635, 636, 705, 706, 709, 714, 723, 724, 755, 800, 807, 818, 821, 900, 902, 905, 918, 922, 950, 952, 953, 958, 961, 965**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Written and produced by John Hughes, directed by Chris Columbus. With John Heard and Catherine O'Hara as the absentminded parents and Daniel Stern and Joe Pesci as the bumbling robbers. (2/25/91) PG. **533, 606, 608, 620, 623, 633, 918, 953**

HUDSON HAWK—(1 hr. 35 min.; 1991) After a stint in prison, the world's most notorious cat burglar is ready to retire. But not before he rescues three priceless works of art, his best friend, and the world. With Bruce Willis, Andie MacDowell, and Danny Aiello. R. **7, 18, 33, 60, 85, 155, 217, 219, 300, 304, 307, 313, 319, 406, 514, 516, 516, 517, 528, 600, 610, 612, 625, 639, 702, 708, 724, 920, 937, 972**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13.**12, 38, 61, 87, 311, 612, 808**

JOURNEY OF HOPE—(1 hr. 45 min.; 1990) Barry Levinson and Mark Johnson directed and produced this year's winner of the Academy Award for Best Foreign Film, the true story of a Turkish family's emigration to Switzerland in search of a better life. NR. **10, 534**

★**JU DOU**—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81, 312, 534**

A KISS BEFORE DYING—(1 hr. 40 min.; 1991) Ellen (Sean Young) knew that her husband was good-looking, charming, and ambitious. But she never suspected that Jonathan's (Matt Dillon) winsome façade hid a serial killer. R. **5, 19, 25, 31, 53, 68, 80, 152, 155, 160, 200, 213, 217, 219, 222, 300, 304, 307, 311, 315, 318, 322, 406, 502, 503, 504, 505, 506, 507, 517, 523, 524, 530, 532, 601, 606, 608, 610, 612, 616, 618, 619, 621, 625, 639, 705, 706, 716, 718, 723, 724, 753, 800, 805, 807, 818, 902, 904, 907, 916, 917, 931, 933, 952, 961, 964, 965**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **9, 19, 19, 64, 85, 152, 160, 200, 200, 214, 216, 219, 302, 310, 315, 315, 319, 406, 505, 506, 512, 514, 517, 530, 603, 606, 608, 612, 616, 625, 638, 705, 706, 723, 724, 753, 820, 900, 905, 910, 920, 922, 953, 961, 961, 965, 967**

MANNEQUIN TWO: ON THE MOVE—(1 hr. 35 min.; 1991) William Ragsdale falls in love with a beautiful department-store mannequin who comes to life. Now who's the dummy here? **7, 19, 22, 33, 48, 65, 87, 152, 155, 160, 200, 213, 217, 219, 300, 302, 304, 310, 314, 319, 406, 503, 507, 509, 513, 514, 517, 520, 522, 523, 530, 601, 606, 608, 610, 611, 618, 621, 625, 634, 706, 708, 709, 715, 722, 802, 816, 818, 819, 820, 900, 904, 918, 936, 950, 956, 965, 967, 972**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **533**

MISTER JOHNSON—(1 hr. 42 min.; 1991) The story of two men of different backgrounds, one a Nigerian clerk and the other a British colonial district officer, joined together in an attempt to bring civilization to the bush via a new trade road. Directed by Bruce Beresford. PG-13. **38**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **511, 703, 935, 967**

MORTAL THOUGHTS—(1 hr. 44 min.; 1991) When Joyce's abusive husband is murdered, she and her best friend, Cynthia, are the prime suspects. A police investigation ensues, straining their relationship and forcing each to choose between morality and survival. With Demi Moore, Glenne Headly, and Bruce Willis. R. **19, 38, 53, 200, 315, 503, 516, 524, 533, 608, 702, 802, 805, 816, 902, 904, 907, 961, 965**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pigtailed little darling and teacher's pet (literally—she marries the teacher). Inspired, no doubt, by everyone's approval, Sonja develops a stubborn and mischievous streak. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81, 534**

NEW JACK CITY—(1 hr. 37 min; 1991) A violent and lurid work in which "moral" messages (warnings against drugs) are part of the general clamor. Mario Van Peebles's movie, set in Harlem, uses degradation and sadism both to horrify and to excite us. Early on, the brutalities of a drug gang taking over Harlem are so flippantly presented (with rap music adding pulse to the shocks) that one might well think the director was urging on the brutality. In other words, the movie goes as far as it can in selling "New Jack" culture—the violent urban street life—and even further in punishing anyone who gets caught up in it. Nothing in the movie makes much sense physically—the cutting is so rapid that we can't see what's happening in action sequences—but there are traces of wit, and some of the actors, especially Wesley Snipes as a drug kingpin and Ice T and Judd Nelson as tough cops, get so deep into their roles that they are very moving. (4/15/91) R. **37, 160, 907**

★**THE OBJECT OF BEAUTY**—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunk-like yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland.(4/15/91) R. **10, 20, 26, 38, 54, 83, 524, 526, 616, 704, 808, 809, 916**

ONE GOOD COP—(1 hr. 47 min.; 1991) Detective Artie Lewis (Michael Keaton) faces the moral dilemma of his career when he is unexpectedly left in charge of his partner's three young daughters. R. **20, 36, 85, 152, 157, 160, 200, 211, 222, 301, 309, 316, 400, 505, 512, 517, 522, 523, 524, 530, 606, 608, 610, 619, 621, 625, 638, 706, 714, 721, 755, 902, 907, 931, 933, 950, 951, 952, 964, 965, 969, 971**

ONLY THE LONELY—(2 hrs.; 1991) Officer Danny Muldoon (John Candy) has found true love at last. But first he must get rid of the overbearing woman he lives with—his mother. With Ally Sheedy and Maureen O'Hara. PG-13. **19, 22, 33, 61, 80, 155, 217, 219, 300, 304, 307, 313, 319, 406, 503, 514, 517, 527, 532, 600, 610, 612, 625, 723, 724, 756, 920, 937, 972**

OPENING NIGHT—(2 hrs. 24 min.; 1991) John Cassavetes's film features Gena Rowlands as an actress thrown into a mid-life crisis by the death of an admiring fan. PG-13. NR. **55**

OSCAR—(1 hr. 49 min.; 1991) Mafia capo "Snaps" Provolone is going straight. But after a day with crooked bankers, overzealous cops, and his unpredictable daughter, Snaps realizes that life by the book isn't as easy as he thought. A slapstick comedy with Sylvester Stallone, Ornella Muti, and Tim Curry. PG. **14, 21, 40, 44, 152, 155, 160, 210, 216, 219, 300, 302, 304, 305, 306, 308, 314, 317, 400, 406, 500, 504, 505, 506, 508, 512, 517, 519, 530, 601, 606, 608, 610, 611, 612, 613, 621, 625, 631, 635, 703, 706, 715, 718, 722, 753, 755, 764, 803, 817, 818, 822, 904, 917, 933, 938, 950, 953, 962, 965, 969**

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Segal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **7, 33, 60, 150, 160, 218, 219, 222, 300, 303, 304, 313, 317, 319, 319, 530, 600, 606, 715, 723, 902, 905**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heart-breaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1**

MOVIES

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **3**

A RAGE IN HARLEM—(1 hr. 55 min.; 1991) In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know excitement until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. R. **6, 18, 24, 32, 51, 89, 91, 150, 152, 157, 160, 208, 211, 214, 218, 305, 314, 319, 510, 523, 530, 606, 608, 706, 715, 722, 810, 815, 902, 904, 911, 962**

REQUIEM FOR DOMINIC—(1 hr. 28 min.; 1991) In the midst of the Romanian revolution, a boyhood friend of director Robert Dornhelm, Dominic Paraschiv, was accused of being the "Butcher of Temesvar" and killing 80 of his peers. A political thriller about Dornhelm's travels to Temesvar in a search for the true story. NR. **62**

★ **REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. (10/29/90) R. **14, 522**

★ **THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The movie is a dream with no way out but the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 36, 62, 160, 210, 309, 315, 512, 514, 516, 517, 530, 606, 608, 610, 616, 618, 625, 700, 753, 760, 803, 816, 904, 933, 953, 961, 966**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist. In their luxurious but sterile Cape Cod beach house the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **33, 213, 533, 620, 623, 633, 704, 907**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. **41**

STONE COLD—(1 hr. 30 min.; 1991) Former linebacker Brian Bosworth debuts as a cop who goes undercover to expose a biker gang gone bad. R. **2, 12, 19, 24, 31, 52, 68, 89, 91, 150, 152, 155, 156, 157, 160, 204, 208, 210, 214, 217, 218, 222, 300, 304, 306, 307, 310, 315, 317, 318, 322, 400, 406, 503, 503, 504, 505, 510, 517, 521, 522, 523, 527, 530, 532, 600, 606, 608, 610, 621, 625, 631, 634, 706, 708, 714, 723, 724, 756, 759, 803, 810, 815, 818, 900, 902, 905, 911, 920, 932, 936, 937, 950, 952, 961, 965, 967, 968, 972**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 38, 49, 87, 211, 218**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **63**

SWITCH—(1 hr. 42 min.; 1991) Blake Edwards's latest may have a wild, juicy premise—a male-chauvinist porker (Perry King) is murdered by three of his ex-girlfriends and reincarnated in the body of a woman (Ellen Barkin)—but it's one of the squarest movies made in years. For all his sexual riffing, Edwards has utterly conventional ideas about what men and women are. What he's done in this movie is impose role-reversal jokes, some good, some bad, onto retro stereotypes. With Jimmy Smits. (5/20/91)R. **10, 19, 26, 37, 44, 66, 85, 160, 200, 206, 213, 217, 219, 301, 306, 313, 319, 406, 503, 505, 506, 507, 517, 520, 524, 527, 528, 530, 603, 606, 608, 610, 612, 617, 619, 625, 627, 700, 702, 705, 706, 708, 714, 724, 753, 755, 801, 808, 809, 819, 820, 900, 902, 904, 922, 956, 961, 965, 970, 972**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **3, 43**

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Your favorite reptiles are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. **33, 160, 204, 206, 401, 505, 517, 530, 606, 608, 625, 709, 755, 760, 801, 816, 904, 907, 933, 968, 971**

THELMA & LOUISE—(2 hrs. 8 min.; 1991) A bored housewife, a harried waitress, and a '66 T-Bird convertable on a getaway weekend become embroiled in a cross-country chase and find themselves in a roadside honky-tonk in Arkansas. With Geena Davis and Susan Sarandon. R. **9, 18, 24, 40, 62, 85, 219, 302, 318, 406, 517, 610, 612, 625, 707, 724, 755**

TOY SOLDIERS—(1 hr. 52 min.; 1991) When Colombian terrorists hold a prep school full of unruly, rich kids with bad attitudes hostage, it's up to a resourceful few to save the school. R. **18, 33, 60, 85, 150, 160, 204, 214, 222, 304, 307, 313, 315, 318, 406, 514, 516, 517, 527, 530, 600, 606, 608, 610, 625, 635, 708, 723, 724, 755, 802, 815, 818, 902, 905, 933, 937, 970**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **49**

★ **THE VANISHING**—(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluizer depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **4**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) Reviewed in this issue. PG. **10, 20, 26, 34, 55, 66, 85, 160, 206, 210, 215, 216, 219, 300, 302, 304, 305, 306, 308, 314, 319, 401, 406, 504, 505, 506, 509, 512, 519, 524, 526, 530, 601, 606, 608, 610, 611, 613, 619, 625, 634, 636, 706, 709, 715, 718, 722, 753, 755, 759, 801, 817, 819, 820, 905, 917, 930, 938, 958, 962, 965, 968, 969, 970, 971**

WILD HEARTS CAN'T BE BROKEN—(1 hr. 29 min.; 1991) The true story of a young stunt rider who is permanently blinded by an accident at the peak of her career. G. **9, 21, 36, 44, 66, 85, 610, 625, 809**

THE WONDERFUL WORLD OF DOGS—(52 min.; 1990) A documentary-style film about dog-lovers, dog psychiatrists, dogcatchers, and other people hopelessly entangled in the canine world. Followed by two other dog shows of sorts: *A Little Vicious* (30 min.; 1990)and *41 Barks* (1 min.; 1972). NR. **1**

REVIVALS

CITIZEN KANE—(2 hrs.; 1941) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. **9, 18, 45**

EASY RIDER—(1 hr. 34 min.; 1969) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid, and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug-dealers who take off on a cross-country motorcycle trip that ends in disillusionment and death. Jack Nicholson is great as a drunken southern lawyer on the lam. Dir. Hopper. **8**

FIVE EASY PIECES—(1 hr. 36 min.; 1970) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil rigger. Nicholson takes some of his scenes—ordering food in a diner, talking to his mute, paralyzed, expressionless father—to legendary heights. Dir. Bob Rafelson. **8**

THE LITTLE FOXES—(1 hr. 56 min.; 1941) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. **47**

STALAG 17—(2 hrs.; 1953) A juicy, sizzling comedy-melodrama of GI life in a German prison camp during World War II. Better and more exciting than the Broadway play on which it was based. With William Holden, Robert Strauss, Harvey Lembeck, Otto Preminger, and Sig Rumann. Dir. Billy Wilder. **1**

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BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat, Richard Kline, and Michael Rupert are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the cast are Kay McClelland, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40 to $60. **Virginia,** 245 West 52nd Street (246-0102). 2 hrs. and 30 mins. ● **IRLS**

FIDDLER ON THE ROOF—*Topol stars in a production of* the 1964 musical (based on the Tevye stories of Sholom Aleichem), the book is by Joseph Stein, the music is by Jerry Bock, the lyrics are by Sheldon Harnick; the choreography and direction are based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Opened: 11/18/90. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater** (uptown), Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It's based on Vicki Baum's novel andtakes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. There is a skillful cast of 29, with Tina Paul (through 6/1-ballerina), John Schneider (Baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. At the **Martin Beck,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—The Tony Award-winning production returns starring Tyne Daly and directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious, hard-working mother, Jonathan Hadary is Herbie, and Crista Moore the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday-Saturday at 8, Wednesday at 2, Saturday at 2 and 3; $35 to $55 for all, except Wednesday matinees, which are $25-$45; through 7/21. **Marquis Theater,** Broadway at Forty-fifth Street (307-4100). 2 hr. 30 min. **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, Evan Handler in Paul Rudnick's comedy about a young TV star cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* who rents an apartment formerly owned by John Barrymore; directed by Michael Engler. With Jane Adams, Caroline Aaron, Adam Arkin. Monday-Thursday at 8, Saturday at 2, $10-$39; Friday & Saturday at 8, $12.50-$39.50; Wednesday at 2, $7.50-$37.50. Opened: 4/8/91. **Walter Kerr,** 219 West 48th Street (582-4022). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday-Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—A musical, based on the famous Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25-$50. Opened: 3/12/87. 200 tickets available for $16 at b.o. Monday-Thursday for students and senior citizens with valid I.D.s.; 2 to a person. **Imperial,** 249 West Forty-fifth Street (239-6200). 3 hr. 15 min. ● ● **IRLS**

MISS SAIGON—Musical, score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner. A story of love and self-sacrifice involving a Vietnamese girl & an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry Bernal. Wednesday through Saturday at 8, Wednesday and Saturday at 2; $30 to $100. 102 $15 student seats available for Monday-Thursday with valid I.D. at b.o., 2 to a person. **Broadway Theater** , Broadway at Fifty-third (563-2266). 2 hr. 45 min. **IRLS**

MONSTER IN A BOX—The return of Spalding Gray's autobiographical monologuefollowing a brief national tour. 5/26 at 7:30; 5/27th at 8; $25. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200).

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; $27.50-$50. Opened: 10/18/90. Playwrights Horizons at **Booth,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

OUR COUNTRY'S GOOD—Timberlake Wertenbaker's play, which restores breadth to Broadway, stars Peter Frechette as a British officer in 18th-century Australia, and focuses on a group of convicts who are rehearsing Farquahar's comedy, "The Recruiting Officer;" directed by Mark Lamos. With Adam LeFevre, Amelia Campbell, Sam Tsoutsouvas, J. Smith-Cameron, Richard Poe, Ron McLarty. Tracey Ellis, Gregory Wallace, Cherry Jones. Monday-Saturday at 8, Wednesday and Saturday at 2; $12 to $24. **Nederlander Theater,** 208 West 41st Street (307-4100).

PENN & TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday-Thursday at 8, Saturday at 2, $33-$35; Friday and Saturday at 8, Sunday at 7:30, $37.50-$39.50. From 5/28, schedule is Tuesday-Friday at 8, Wednesday at 2, Saturday at 2, 6, & 9:30; $33-$39.50. **Eugene O'Neill Theater,** 230 West Forty-ninth (246-0220).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers & audience. With Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60. Opened: 1/26/88. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (Daisy Eagan) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman, choreography by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; $35 to $60; Wednesday at 2, $30-$52.50, Saturday at 2, $30 to $55. **St. James Theater,** 246 West Forty-fourth Street (246-0102). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson.

Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater,** Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in a musical replete with brand-new pretty Ziegfeld Girls, thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by Betty Comden and Adolph Green. With Dee Hoty, Dick Latessa, Cady Huffman, Will Rogers Wranglers, the Mad Cap Mutts, Paul Ukena, Jr. Monday-Saturday at 8, Saturday & Wednesday at 2; $25-$60. **Palace,** 1564 Broadway (730-8200). 2 hr. 15 min. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVICE FROM A CATERPILLAR—Douglas Carter Beane's comedy stars Ally Sheedy as a successful video artist who finds love where she never expected it. Play is set both in the East Village and at a cottage in upstate New York. Edgar Lansbury directs the production, and it features David Lansbury, Harley Venton, and Dennis Christopher. Tuesday-Friday at 8, Saturday at 6 and 9, Sunday at 3 and 7; $30 to $32.50. At the **Lucille Lortel,** 121 Christopher Street. **Closed.**

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday-Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35. At the **Westside Theater,** 407 West Forty-third Street (246-0102).

BERGMAN ON STAGE—*Three Classic Dramas Directed by Ingmar Bergman:* Bibi Andersson, Erland Josephson, Pernilla Ostergren, and Peter Stormare lead the Royal Dramatic Theater of Sweden in productions of Ibsen's *A Doll's House,* 6/10, 11, 12; Yukio Mishima's *Madame de Sade,* 6/14, 15, 16; and Eugene O'Neill's *A Long Day's Journey Into Night,* 6/18, 19, 20. Performed in Swedish, productions are accompanied by simultaneous English translation. $15-$35. **BAM's Majestic Theater,** (half-block away from Academy of Music), 651 Fulton Street, Bklyn(1/718-636-4100).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. The fireworks begin when the two worlds of the mob and the theater collide. Also in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50 to $35. At the **Promenade Theater,** Broadway at Seventy-sixth Street (580-1313).

CASANOVA—John Seitz has the title role in Constance Congden's play, based on his memoirs, a modern response to his life and place in history as the world's most famous philanderer; directed by Michael Greif. Also featured are Jeff Weiss, Erika Alexander, and Kaiulani Lee. Tuesday through Sunday at 8, Saturday and Sunday at 3; $25. At the **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

COWARDY CUSTARD—Revival of a 1972 entertainment with music and lyrics by Noel Coward, devised by Gerald Frow, Alan Strachan & Wendy Toye. Friday and Saturday at 8, 6/1 at 8, and 6/2 at 3; $12. At the **Theater Ten Ten,** 1010 Park Avenue (879-7669).

DARK OF THE MOON—The 1945 Appalachian mountain love story, by Howard Richardson and William Berney and directed by John Grabowski, uses authentic ballads and regional music of past eras. An ensemble of eighteen actors performs. Thursday through Saturday at 8, Sunday at 7; $12; 5/23 through 6/15. A Chelsea Repertory Company production at **The Acting Studio,** 29 East Nineteenth Street (228-2700).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Wednesday-Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20-$25; through 6/8. At the **Double Image Theater,** 15 Vandam Street (924-1120).

THE EMIGRANTS—Slawomir Mrozek's play tells of two utterly mismatched emigre roommates—one an intellectual bourgeois, the other a working class lug (Joseph Menino and Grant Neale): a mixture of two personalities in conflict; directed by Jonathan Bank. 5/23, 24, 25, 30, 31, 6/1, 2. Thursday-Saturday at 8, Sunday at 3; $16. A Jean Cocteau Repertory production, at the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

ENSEMBLE ONE-ACT MARATHON—Series A (thru 5/26): Christopher Durang's *Naomi in the Living Room;* David Mamet's *Where Were You When It Went Down,* Randy Noojin's *You Can't Trust the Male;* Raymond Carver's *Intimacy* (adapted by Harris Yulin), and Frank D. Gilroy's *A Way With Words.* Series B (5/29-6/9: Leslie Ayvazian's *Practice,* Edward Allan Baker's *Face Divided,* Susan Kim's *Rapid Eye Movement,* and Michael John La Chiusa's short opera *Over Texas,* plus Romulus Linney's *Can Can.* Series C (6/12-23): Sherry Kramer's *The World at Absolute Zero.* Ed Bullins's *Salaam, Huey Newton, Salaam.* Arthur Miller's *The Last Yankee,* and Bryan Goluboff's *Big Al.* Wednesday through Monday at 8, Saturday and Sunday at 3; $22 (marathon pass is $60 for one ticket in each series). At the **Ensemble Studio Theater,** 549 West Fifty-second Street (247-3405).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, & narrator Scott Willis. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FAYEBIRD—Diana Amsterdam's play about two sisters on a Caribbean island, one a successful screenwriter, who come to grips with their relationship and a deteriorating marriage; directed by Elinor Renfield, and the sisters are portrayed by Rochelle Oliver and Janet Sarno. Tuesday through Saturday at 8, Sunday at 2 and 7; $25. At the **American Jewish Theater,** 307 West Twenty-sixth Street (633-9797).

FLEETING ROMANCE—Thirteen actors are in John Mudd's collection of ninety minutes of comedy, including ten vignettes ranging from works by Neil Simon, Marcia Rodd, Ken Jerome, Richard Sturgess, and more. 5/22-25, 28-31 at 8, 6/1 at 7 and 9:30; $12. A Jam and Company production at the **Samuel Beckett Theater,** 412 West 42nd Street (307-7171).

FOOD AND SHELTER—Kelly Coffield stars in Jane Anderson's play telling of a homeless family whose desperate search for food and shelter leads them throughout L. A. to Disneyland; directed by Andre Ernotte. With Phillip Hoffman, T-F Walker, Isiah Whitlock jr., John Speredakos, Virginia Wing. Tuesday through Saturday at 8, Sunday at 3 and 7:30; $18 and $22. **Vineyard Theater,** 108 East 15th Street (353-3874).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Tuesday-Friday at 8:30, Saturday at 7:30 & 10:30; Sunday at 7:30; Sunday at 3:30; $32.50-$35. **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—Musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are Larry Raben, Stan Chandler, Dale Sandish, David Engel. Tuesday through Thursday at 8, Friday & Saturday at 7:30 & 10:30, Sunday at 3 & 7:30; $30-$35. Opened: 5/20/90. At **Steve McGraw's,** 158 West 72nd Street (595-7400). ●

FRIDAYS—Henderson Forsythe and John Peakes star in Andrew Johns's play about two best friends, mainstays of a Friday night poker game for 20 years, but times have changed, and there is a breakdown in their relationship; completing the cast are Kent Adams, Stephanie Madden, David Edward Jones, and Alice White; directed by Gus Kaikkonen. $22 to $24; Wednesday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; $20; through 6/23. **Playhouse 91,** 316 East Ninety-first Street (831-2000).

FULL CIRCLE—Erich Maria Remarkque's mid-1950s play, adapted by Peter Stone, unfolds in a dilapidated apartment in the heart of war-ravaged Berlin, when the widow of a resistance leader is confronted by an escaped political prisoner who is seeking refuge from a Gestapo captain; directed by Murray Changar. Featured in the cast are Theo Polites, Kathryn Chilson, Eric Vogt, John Di Benedetto, Peter Toran, Russell Leib, Robert Skehan, Ronald Rand, and Robert Skehan. 5/25 through 6/9; $10. **Harold Clurman Theater,** 412 West Forty-second Street (330-0423).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20 to $28; through 6/23. **Second Stage Theater,** 2162 Broadway (873-6103).

THE HAUNTED HOST—Double bill by Robert Patrick; *Host* stars Harvey Fierstein as a writer who is already haunted by the memory of his young deceased protege when the dead man's double (Jason Workman) suddenly walks back into his life; followed by *Pouf Positive,* in which Fierstein plays a Greenwich Village playwright in the final hour of his life; both directed by Eric Concklin. Wednesday and Thursday at 8, Friday at 8 & 11, Saturday at 7 & 10, Sunday at 3:30 & 7:30; $27.50-$32.50; through 6/9. At the **Actors Playhouse,** 100 Seventh Avenue South (564-8038).

HOMOSEXUAL ACTS—Twelve playlets, varying in length from 3 to 15 minutes, by Robert Patrick, Daniel Curzon, Victor Bumbalo, Robert Chesley, Carl Morse, Rich Rubin, Bil Wright; performed by Kevin Weiler, Kristina Keefe, Ted Senecal, Andrew Marvel, Tony Salas, Leslie Roberts. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $20; through 5/26. **Theater,** 224 Waverly Place (564-8038).

THE HUNCHBACK OF NOTRE DAME—Everett Quinton's quasimusical retelling of Victor Hugo's gothic tale of the bell ringer, the gypsy girl he loves, and the evil archdeacon; set against the backdrop of 5th-century Paris, where the drag queen denizens of the Den of Thieves confront the corrupt halls of justice & cathedrals of hypocrisy. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $25. With Everett Quinton, Hapi Phace, Cheryl Reeves, Eureka, Gary Mink, Christine Weiss, Bobby Reed, et al. **Charles Ludlam Theater,** 1 Sheridan Square (691-2271).

THE ISLAND OF DR. MOREAU—Adapted by Andrew Arnault and Mary Wolford, from H. G. Wells's novel, tells of a man stranded on a tropical island populated by a mad scientist, his befuddled assistant, and the Beast People they have pieced together out of living flesh! With Annette Utz, Michael Troynel, Mark Tankersley, Greta Parrott, Randy Miles, William Gilmore, Mary Dobrian, John Combs, John Berlind, Ray Adams. Thursday-Saturday at 8, Sunday at 5; $12. **ReGenesis,** 2nd Avenue at 10th (614-9021).

IVY ROWE—Barbara Bates Smith stars in a play she has adapted from a novel by Lee Smith (no relation), about the passionate life of a free-spirited heroine with a sensuous nature; directed by Mark Hunter. Tuesday through Saturday at 8, Wednesday and Saturday at 2:30, Sunday at 3:30; $20-$24. **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LETTERS TO A STUDENT REVOLUTIONARY—Elizabeth Wong's tale of a decade-long exchange of intimacies and ideas between two women from vastly different worlds, ending in the the events of 1989's Tiananmen Massacre; directed by Ernest Abuba. Featured in the cast are Keenan Shimizu, Caryn Ann Chow, Cecilia Pang, Andrew Ingkavet, Mary Lum, and Daniel Kim. Tuesday through Friday at 8, Saturday at 2 and 8; $22; through 6/1. Pan Asian Repertory production at **Playhouse 46,** 423 West 46th Street (245-2660).

LIPS TOGETHER, TEETH APART—Terrence McNally's new play is the story of two married couples sharing a Fire Islan beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Swoozie Kurtz, Anthony Heald, Christine Baranski, & Nathan Lane! Tuesday through Saturday at 8, Sunday at 7, Saturday & Sunday at 2:30; $35. Manhattan Theater Club production at **City Center's Stage I,** 131 West Fifty-fifth Street (581-7907).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3; $20-$25. **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. Featured in the cast are Alexandra Gersten, Joseph Sivaro, Wayne Maugans, and Debra Riessen. Monday through Friday at 8, Saturday at 6 & 9:30; $20-$22. **45th Street Theater,** 354 West Forty-Fifth Street (564-8038).

A MIDSUMMER NIGHT'S DREAM—William Shakespeare's musical romp and the trials and tribulations of love in Fairyland; directed by Michael Murnin. Thursday through Saturday at 8, Sunday at 3; through 6/30; $10. At the **Westside Repertory Theater,** 252 West Eighty-first Street (874-7290).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35. **Mitzi E. Newhouse,** 150 West 65th Street (239-6200).

NIGHT SKY—Joan MacIntosh stars in Susan Yankowitz's play, directed by Joseph Chaikin, as a brilliant astronomer who suffers a head injury which leaves her aphasic—unable to speak—and her moving struggle to create a new language and identity. Featured in the cast are Lizbeth Zindel, Edward Baran, Paul Zimet, Tom Caylor, and Aleta Mitchell. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20; through 6/10. At the **Judith Anderson Theater,** 422 West Forty-second Street (768-4334).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks,** 432 West Forty-second Street (239-4321). ● ●

ONE-ACT PLAY SERIES—First Set: (Through 6/2), David Crespe's *Stamede*; Joe Pintauro's *Rosen's Son.* LaVonne Mueller's *War and Things.* Second Set: (6/5-9), Pintauro's one-actors: *Rosen's Son, Dirty Talk, Five-Dollar Drinks, Rules of Love, Birds in Church, Rex,* and *Flat.* Wednesday through Sunday at 8; $12. A Phoenix Ensemble production at the **William Redfield Theater,** 354 West Forty-fifth Street (330-0442).

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $29.50. At the **Westside Theater,** 407 West Forty-third Street (246-0102).

OTHER PEOPLE'S MONEY—Dan Lauria is the star of Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ● ●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug buse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; $20. At the **Castillo Cultural Center,** 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, where five judges are selected from the audience to vote for Miss Glamouresse (drag queens); conceivd and directed and choreographed by Robert Longbottom;. the books and lyrics are by Bill Russell and Frank Russell, and the music is by Albert Evans. Featured in the cast are Randl Ash, J. T. Cromwell, David Drake, Russell Garrett, Dick Scanlon, and John Salvatore. Tuesday through Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $30 to $32. At the **Blue Angel,** 323 West Forty-fourth Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller; directed by Jeffrey Hyatt. Monday and Thursday through Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; $30. At the **Theater Four,** 424 West Fifty-fifth Street (695-3401). ● ●

POKEY: CONFESSIONS OF AN INCONSEQUENTIAL MAN—Paul Deris's play which chronicles the poignant search for meaning and purpose in life for a thirty-five-year-old man; directed by the playwright. Wednesday through Saturday at 8, Saturday at 3; $12; $30. A Playwrights Preview production at the **Mazur Theater,** situated in the Asphalt Green, 555 East Ninetieth Street (996-7287).

REPERTORIO ESPANOL—Garcia Lorca's *La Casa De Bernarda Alba,* about women repressed in Spanish society. Jacobo Langsner's *Esperando La Carroza,* a comedy, directed by Braulio Villar. Dolores Prida's *Botanica,* about Puerto Rican women confronted with traditions of the past and demands of the future. Calderon de La Barca's *El Alcalde de Zalamea,* a seventeenth-century classic. Roberto Cossa's *La Nonna,* about an Argentine family and the grandmother who eats them out of house and home. *Los Jibaros Progresistas,* Manuel Gonzalez's musical on a double bill with *El Huesped,* Juan Pedro Soto's play. *Mexico Romantico,* musical revue. Gian-Carlo Menotti's *El Consul,* directed by Rene Buch. The price for plays is $15, and for musicals is $20. (For further information as to dates and times, please phone theater.) At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

THE RESISTIBLE RISE OF ARTURO UI—John Turturro stars in Ralph Manheim's translation of the Bertolt Brecht play, directed by Carey Perloff. A savage parable of the resistible rise of Hitler, set in gangland Chicago. The play follows the machinations of a pack of thugs as they take over the city's trade with their special brand of "protection". Featured in the cast are Nicholas Turturrro, Katherin Borowitz, David Patrick Kelly, Ron Faber, Zach Grenier, Olek Krupa, Michael McCormick, Miguel Perez, Keith Smith, Sam Grey, Richard Ziman, and Larry Joshua. Tuesday through Saturday at 8, Saturday and Sunday at 2; $22 to $24; through 6/2. At the **CSC Repertory Theater,** 136 East Thirteenth Street (677-4210).

REST—Steven Berkoff's tone-poem of working-class London that mixes Shakespeare with the district's back-slang, focusing on the bleakness of the East End; directed by Paul Hellyer. Featured in the cast are Joel Mullenix, Paul Finocchiaro, Dennis Matthews, Stephanie Hunt, and Delia MacDougall. Wednesday through Sunday at 7:30; through 6/2; $12. An Industrial Strength Theater production at the First Floor Theater of **LaMaMa, E.T.C. Annex,** 74A East Fourth Street (475-7710).

THE ROBBER BRIDEGROOM—Revival of a play by Alfred Uhry and Robert Waldman, about romance, mistaken identity, and double entendre. Tuesday through Saturday at 8, Sunday at 3; $18; 5/30 through 6/9. **Manhattan Stage,** 224 Waverly Place (279-4200).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of the latter's book which served as a call to women of the world to declare their independence, talent, and the freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Ms Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, & provides a helluva good time. Monday-Friday at 8, Wednesday at 2, Sunday at 3; $25 & $30; through 5/26. 5/27-6/9: Tuesday-Saturday at 8, Saturday at 2, Sunday at 3. At the **Lamb's Theater,** 130 West 44th Street (997-1780).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's,** 130 West Forty-fourth Street (997-1780).

SONG OF SINGAPORE—A musical trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon. Featured in the cast are Erik Fradsen, Michael Garin, Robert Hipkens, Paula Lockheart (who wrote the music and lyrics); the book is by Allan Katz. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $32.50. At the **Theater,** 17 Irving Place (228-0844).

STATES OF SHOCK—John Malkovich stars in Sam Shepard's play set in a family restaurant at an undefined locale. Featured in the cast are Michael Wincott, Erica Gimpel, Isa Thomas, and Steve Nelson. Tuesday through Sunday at 7:30, Saturday at 2; $28; through 6/2. At **The American Place Theater,** 111 West Forty-sixth Street (840-3074).

THE SUBJECT WAS ROSES—Frank D. Gilroy's Pulitzer Prize-winning 1964 play centered on a Bronx family, a man (John Mahoney), his wife (Dana Ivey), and their son (Patreick Dempsey) who has come home from a World War II hitch to an uneasy reunion with his family; directed by Jack Hofsiss. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 2; $25 to $35; through 6/30. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "an old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25; through 6/2. A Playwrights Horizons production at its **Mainstage Theater,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's play, directed by Kevin Dowling, tells of the relationship between an understanding father and his homosexual son. Featured in the cast are Robert Lansing, Neil Maffin, Matthew Ryan, and Phyllis Somerville. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater,** 38 Commerce Street (989-2020).

WALKING THE DEAD—Keith Curran's drama tells a tale about the disparate group of friends and relations who gather together for their murdered companion's memorial service; directed by Mark Ramont. Featured in the cast are Scotty Block, Tyrone Wilson, Joe Mantello, and Cotter Smith. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $23 to $30; through 6/2. At the **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

THE WAY OF THE WORLD—A modern-dress version of William Congreve/s 18th-century classic, directed by David Greenspan, is the writer's veracious satire of marital fraud and sexual politics. Featured in the cast are Jayne Atkinson, Andre Braugher, Terra Vandergaw, Ami Brabson, Mary Schultz, Burke Moses, Joe Urla, Ruth Maleczech, Caris Corfman, James Lally, Rene R. Rivera, Joseph Costa, John B. Elsen, and Angie Phillips. Tuesday through Sunday at 8, Saturday and Sunday at 3; $25. At the **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150).

YOKOHAMA DUTY—Quincy Long's play takes place after the war has just ended, but the peace has not begun. The Unknown Soldier is being chosen and prepared for his eternal duty by priest, nurse, and the U.S. Marines; directed by Julian Weber. With Peter Yoshida, Nesbitt Blaisdell, Michael Cullen, Preston Smith, Susanna Frazer, Cheri Nakamura, Brett Rickaby, Bruce Katzman. Through 6/9; $12; Wednesday-Sunday at 8. **Soho Rep Theater,** 46 Walker Street (869-3530).

OFF OFF BROADWAY

BATTERY—Daniel Therriault's play, directed by Stanford Yukinaga, is all about love, friendship, and shock treament. Featured in the cast are Ken Lombard, Erin O'Leary, and Richard Luftig. Tuesday through Sunday, 5/21 to 26 at 8, Sunday, May 26 at 3; $10. **Sanford Meisner,** 164 Eleventh Avenue (674-3572).

BORN IN THE R.S.A.—Barne Simon's play, written with cast members of South Africa's Market Theater, examines conflicts, hopes, and fears of its black and white characters through varying levels of commitment; directed by Michael LaPolla. With Danna Call, William-Kevin Young, Christopher Cass, Carolyn Pop, Antonia Johnson, Shira-Lee Shalit, and Marie McKinney. 5/23, 24, 25, 28, 29, 30, 31 at 8, 6/2 at 3; $10. A Carousel Theater production at the **TADA!Theater**, 120 West 28th Street (642-5568).

BORN TO RUMBA!—Michael Alasa's musical about sin, sex, and self-deception, set in a pre-Castro Havana nightclub. With Blanca Camacho, Anthony Ruiz, Georgina Corbo, Al Rodriguez, Laura Duncan, Elise de la Roche, Catherine Lippencott, Tony Loudenn. Through 5/25, Wednesday-Saturday at 8; $10. At the **DUO Theater**, 62 East Fourth Street (598-4320).

BREAD AND BUTTER—Gabriel Barylli's look at contemporary men and their struggle to find their identity in today's society; directed by Ellen Barrett. With Pay Pecora, Doug Stuart, Mark Greenfield. Thursday-Saturday at 8, Sunday at 3; $10; through 6/2. At the **Elysium Theater**, 204 East Sixth Street (713-5478).

THE CAPTIVE—Paul Weitz's play about a pair (Stephen Patyne and Maralee Youngs) whose twisted relationship has hit a lull and needs the aid of a third party (Ryan Bowker); directed by David Perry. Thursday through Sunday at 8; 5/23 through 6/9; $10. A New Boundaries Theater production at the **One Dream Theater**, 232 West Broadway (279-4200).

CHARGE IT, PLEASE—Carlos Gorbea's comedy with music about two Puerto Rican widows who discover the world of credit cards; directed by William Martin. In English: Wednesday-Friday at 8. In Spanish, Saturday and Sunday at 2:30 and 8; $10-$15. **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1794).

CHARLIE BOOKER—George Korsak's comedy details a day of reckoning for a successful New York businessman inspired to spiritual redemption by his temporry receptionist. Saturday and Sunday at 8, Sunday at 3; $12; 5/31-6/9. At the **Ernie Martin Studio Theater**, 311 West Forty-third Street (684-7500).

DIFFERENT STATES—Farrell Hirsch's play, starring Timothy Dolan and Kim Tambascia, and as their alter-egos, Mark Schaller and Nancy Sirianni, directed by Robert Gregory, has arrived. Tuesday through Sunday; through 6/2 at 8; $12. An Off Hour Rockers Company production at **Theater 125**, 125 West Twenty-second Street (1/516-628-1490).

A DOLL'S HOUSE—Henrik Ibsen's drama concerning a woman (Andrea Eveslage) awakening to the possibilitities of living her own life rather than the one dictated by her husband (Quint Spitzer); directed by Stephen Michaels. Wednesday through Saturday at 8, Sunday at 3; $10 to $12; through 6/16. **Second Studio for Actors**, 163 West Twenty-third Street (463-7050).

DOUBLE BILL—Two black comedies: Daniel Rybicky's *Love Hurts!* features an over-30 girl who has entrapped a man into marrying her; Lynn Allison's *'Night*, about a naive school teacher who solicits her neighbors for friendly chats. Both are directed by Gary Garrison and the cast includes Donna Karger, Christopher Mason, Marshall Mays, Darla Hill, Tracy Cole, Robert North, and Richard Barker. Thursday through Saturday at 8; $10; **New York Repertory Theater**, 162 West 83rd Street (580-6973).

THE END OF SUMMER—Gene Ruffini's play, directed by Lise Liepmann, about a free-spirited couple who wreak havoc in the home of a failed writer. Wednesday through Saturday at 8; 5/29 through 6/15; $8. An Italian-American Repertory production at the **ATA Theater**, 314 West Fifty-fourth Street (330-0482).

FIVE WOMEN IN A CHAPEL—A Finnish drama (in English translation), by Arto Seppala, tells of a man's suicide and of five ladies who must decide for themselves why they were so urgent in his life. Tuesday-Sunday at 8, Saturday at 3; $20; 5/28-6/6. Theater at **St. Peter's Church**, 54th Street and Lexington (627-8325).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

GRAVITY'S CHILDREN—Written and directed by Dominic Orlando, play tells of an astronaut who returns to earth, inexorably changed from a mission which drew him into a black hole in space and time. Featured in the cast are Patrick White, Karin Bowersock, Hobson Sturtevant, Joahanna Day, Joe Norton, Camilla Enders, John Gribben, and Hope Garland. 5/22, 23, 24, 25 at 8, 5/26, at 3; $10. At the **Synchronicity Theater,** 55 Mercer Street (246-7485).

HEDDA GABLER—A contemporary version, directed by Kathleen Donovan-Torrey, of the Henrik Ibsen classic, now set in a renovated Victorian brownstone on the Upper East Side. Melody Brooks plays Hedda. Thursday-Saturday at 8, Sunday at 3; through 6/9; $10. **Pelican Studio,** 750 Eighth Avenue (730-2030).

HETEROSEXUALS IN CRISIS—Gay Walch's play focuses on two couples and one woman and the problems with their relationships (a low sperm count is involved); directed by Paul Michael. Thursday through Sunday at 7; $10. At the **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).

LES BELLES SOEURS—It's in English, don't be scared. Michel Tremblay's play features a cast of fourteen actresses portraying a community of women obsessed with dreams of escape from their banal, convention-bound lives; directed by Janice Hoffman. Tuesday through Saturday at 8, Sunday at 7; 6/7 to 23; $10. A First Stages Production (a new company founded to showcase plays for, by, and about women), at the **Broome Street Theater**, corner of Broome Street and Varick Street (243-1364).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

LOVERS AND STRANGERS—Three gay plays: *Touch* and *The World We Live On So That the Sun Appears to Rise*, by David Demchuck, directed by Jeffrey Albright, and Le Wilhelm's *Barnacles*, directed by Gary Walter. Through 5/22 at 8; $10. At the **Nat Horne Theater**, 440 West Forty-second Street (769-7973).

MOE GREEN GETS IT IN THE EYE—Tony DiMurro's play about violent rituals of the Mob at a gathering of two-bit hoods in an Italian social club; directed by R. Jeffrey Cohen. Featured in the cast are Howard Wesson, Tony DiMurro, Darian Sartain, John Bakos, and Vinny Edghill. Thursday and Friday at 8, Saturday at 6 and 8, Sunday at 3 and 7; through 5/26; $15. **RAPP Arts Center**, 220 East Fourth Street (995-2245).

NECKTIE BREAKFAST—Bill Nave's twenty-one-character drama reaches into history to tell the highly charged story of the last public hanging in the United States; directed by Vera Beren. It contains actual dialogue, taken from court transcripts. 5/23, 24, 25, 28, 29, 30, 31, 6/1 at 8; 5/26, 6/2 at 2; $10. At the **Twenty-ninth Street Theater**, 212 West 29th Street (465-0575).

NIGHT OF SCENES—National Shakespeare Company's graduating class of actors: 5/22-25, Shakespeare's *As You Like It;* 5/29-6/1, Christopher Durang's *The Marriage of Bette and Boo;* 6/5-8, Tirso De Molina's *Don Juan.* Evenings at 8, Saturday matinees at 2; $8. At the **Conservatory Theater**, 501 Broadway (219-9874).

THE NONPAREIL—Maggie Kulik's comedy, adapted from Jane Austen's novel *Emma*, focuses on Emma, the matchmaker (Katrina Ferguson), scheming to find a suitable husband for her poor-as-a-church-mouse cousin (Lydia Franco); directed by Dan Roentsch. Featured in the cast are Stephen Byers, Christopher Knott, John Behan, Kelly Kimball, Bruce de Torres, Melanie Johnson, and Steve Crow. Thursday through Sunday at 8; $10; 6/6 through 23. A Promethean Theater Company production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (749-7271).

RETICENCE—Gordon Dahlquist's comedy about a band of mercenaries in an isolated desert fortress grappling with a series of mysterious unsolved murders; directed by Jonathan Fox. Thursday through Saturday at 8; 5/23 to 25; $5. At Columbia University's **Horace Mann Theater**, 120th and Broadway (678-3490).

RICHARD II—Stephen Broker has the title role in the Shakespeare history play, and Derek Johnson plays Bolingbroke who became in after years Richard IV; directed by Fred Fondren. With Walter Walker, Gladys Fleischman, Mark Briggs, Robert Romas, Michael Boland, Kelly Kirby, Anthony Ferguson, Fred Fondren, and Robert Baumgarner. Thursday, Friday and Saturday at 8; $10; 5/23 through 6/29. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

SATAN NEVER SLEEPS—A play by Ronald Wyche, with music, explores how the devil intervenes in our daily lives, often with our permission. It has a contemporary yuppie setting; directed by Marjorie Moon. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; through 6/30. At the **Billie Holiday Theater**, 1368 Fulton Street (Restoration Center), Brooklyn (1/718-636-0918).

SEE HOW THEY RUN—Philip King's comedy of mistaken identity, madcap mania, and hysterical hijinks. Thursday-Saturday at 8, Sunday at 4; $10; through 5/26. Centerfold Productions at the **Church of St. Paul and St. Andrew**, 263 West 86th (866-4454).

THE SLAB BOYS—A revival of John Byrne's 1983 play, directed by Elizabeth Greenberg, and featuring Karl Carrigan, Willie DiMartino, Bart Fasbender, Emily Wachtel, Peter Feuche, E. F. Morrill, Robert Maschio, and Judette Jones. The boys are apprentices who grind powder color into paint for a carpet factory in Scotland. (John Simon liked this play a lot.) 5/27 through 6/8; Monday through Saturday at 8; $7.50. At **Space 603,** 311 West 43rd Street (595-2248).

SONGS OF ADDICTION—Robert Douglas Walters's evening of poetry, music, and humor that dwells on the universal condition of addictions; music by Dave Hall; directed by Cheryl Katz. With Richard Gilman, Michael Lorder, Cathy Tomlin, Patricia Thorndike, Bruce Robinson, Marcia Mintz, Lisa Lyons. Tuesday through Thursday at 8, Friday and Saturday at 8 and 10:30; Sunday at 3; $8; through 5/26. At the **Broome Street Theater,** 559 Broome Street (226-6212).

SPRING DOUBLE BILL—M. Z. Ribalow's *Frontiers*, directed by Henry Fonte, is itself a double bill comprisoed of *Sundance*, a western, and its companion piece *Moondance*, which is set on the moon. *Frontiers* runs in alternating repertory with *Angel and Dragon*, Sally Netzel's play about art and love and the stormy fifty-year relationship between two expatriate women artists. Plays alternate Wednesday and Thursday at 8, and Sunday at 3. Both play Friday and Saturday at 7 and 10 respectively. Through 5/26; $10. At the **Village Theater**, 133 West 22nd Street (627-8411).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the "brujo" or sorcerer. Friday *and* Saturday at 8, through 6/1; $10. At the **Dick Shea's Studios**, 100 East Sixteenth Street (243-6542).

THE TALKING CURE—Mike Feder reflects on his roller-coaster childhood and reluctance to step into his adulthood, and then explores life in the performing arts. Friday and Saturday at 7:30, Sunday at 5, Monday and Tuesday at 8; $15. At the **Theater Arielle**, 432 West Forty-second Street (564-8038).

THREE ONE-ACT COMEDIES—Richard Vetere's *Casnova's Nightmare* and *A Coupla Bimbos Sittin' Around Talkin'*, both directed by John Margulis, and Bruce Whitacre's *A Gentile of the Top Percentile*, directed by Linda Feinberg. Wdnesday through Friday at 8, Saturday at 7 and 9; 5/22 through 6/1; $10. At the **Producers Club**, 358 West Forty-fourth Street (979-7642).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TRUE WEST—Rob Beers and Paul Feldman in Sam Shepard's play about a battle of wills between a screenwriter and his petty thief brother which takes place in their absent mother's home. 5/23-25 at 8, 5/26 at 3; $10. **Play Ground,** 230 East Ninth Street (382-3535).

TWO ONE-ACTERS—Romulus Linney's *F.M.* tells what happens when a writer enters a course in creative writing; and *The Love Suicide at Schofield Barracks*, is about a general and his wife who kill themselves on the dance floor. Wednesday-Sunday; through 5/28, at 8; $10. **Kampo,** 31 Bond Street (262-1647).

WAITING FOR GODOT—A revival of Samuel Beckett's tragic distillation of the helplessness of the human condition (while the uneasyVladimir and Estragon await the arrival of the mysterious Mr. Godot); directed by Anne de Mare. Wednesday through Saturday at 8; $10; through 6/1. At the **House of Candles Theater**, 99 Stanton Street (353-3088).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

VARUJAN BOGHOSIAN—New constructions and collages made with found objects; through 5/26. Bernard, 33 E. 74th St. (988-2050).

FRITZ BULTMAN—A survey of Abstract Expressionist paintings from 1952–62; 5/22–6/15. Schlesinger, 24 E. 73rd St. (734-3600).

DAN DAILEY—New glass sculptures; through 5/31. Kaplan, 969 Madison Ave. (535-2407).

JEAN DUBUFFET—Paintings, gouaches, drawings, and sculpture; through 6/8. Elkon, 18 E. 81st St. (535-3940).

HELAMAN FERGUSON—Stone and bronze sculptures that celebrate mathematics; through 6/16. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

SAM FRANCIS—Blue-stained abstract paintings of organic and biomorphic shapes from 1960–63 that represent a radical shift in the artist's development; through 6/29. Gagosian, 980 Madison Ave. (744-2313).

GEORGE GROSZ—Satirical cartoons produced in Berlin between 1918 and 1920, and later works, including scenes of Berlin and New York; through 5/31. Soufer, 1015 Madison Ave. (628-3225).

WINSLOW HOMER/EDWARD HENRY POTTHAST—Watercolors, drawings, and an etching, executed between 1878 and 1885/Works on paper by this American Impressionist. Through 6/28. Spanierman, 50 E. 78th St. (879-7085).

BAYAT KEERL—New paintings that incorporate photography; through 6/1. Graham Modern, 1014 Madison Ave. (535-5767).

JONATHAN KENWORTHY—Bronze sculptures and drawings that explore the relationship between the Masai tribe and wild animals indigenous to the Serengeti plains of eastern Africa; through 6/14. Coe Kerr, 49 E. 82nd St. (628-1340).

HENRI DE TOULOUSE-LAUTREC—Posters and lithographs from the 1880s through 1901; through 6/8. Ianetti, 946 Madison Ave. (472-4300).

JENNIFER LEE—New ceramic vessels by a British artist; through 5/31. Graham, 1014 Madison Ave. (535-5767).

BRICE MARDEN—Recent drawings and etchings, including a series related to the writings of the Tang Buddhist landscape poet, Cold Mountain; through 6/28. Marks, 1018 Madison Ave. (861-9455).

ROBERT MOTHERWELL—Works from 1950–1991, taken directly from his studio's walls and hung as it was there; through 6/28. Knoedler, 19 E. 70th St. (794-0550).

ROGER MUHL—Landscape and still-life paintings; through 6/8. Findlay, 984 Madison Ave. (249-2909).

ROGER NELLENS—Paintings and painted constructions that depict compositions of clock parts; through 6/8. Magidson, 1017 Madison Ave. (288-0666).

KENNETH NOLAND—Recent paintings on canvas mounted onto hollow core doors that are stacked vertically or horizontally, in a series titled "Flares"; through 6/29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

ALFONSO A. OSSORIO—A memorial exhibition of abstract paintings from the 1950s, by this artist who died in December 1990; through 6/1. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

MATT PHILLIPS—Figurative monotypes from 1961–91; through 6/15. Forum, 1018 Madison Ave. (772-7666).

PABLO PICASSO—Ceramics and works on paper; through 6/15. Kahan, 922 Madison Ave. (744-1490).

SALLY SCUFFLE—Paintings, pastels, and watercolors; through 6/19. Milliken, 1200 Madison Ave. (534-8802).

ELDAD SHAALTIEL/CHERYL GOLDSLEGER—Glass sculptures in a series titled "Fortifications"/Paintings, drawings, and reliefs that depict isometric renderings of vast architectural spaces. Through 6/1. Urdang, 23 E. 74th St. (288-7004).

CHARLES WATSON—Drawings and watercolors of Italy, France, England, and Holland, from the 1880s to the early 1900s; through 6/14. Davis & Langdale, 231 E. 60th St. (838-0333).

JAN WIERIX—Pen and ink drawings by this Antwerp artist (c. 1549–1618) that depict scenes from the Book of Genesis; through 6/1. Feigen & Co., 49 E. 68th St. (628-0700).

JOE ZUCKER—New paintings from his "Mirage" series that explore transparency and light; through 5/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

NICHOLAS AFRICANO—Unstretched "tapestry" paintings and paintings on stretched canvas that depict monochromatic figures and their particular emotional states, plus a large marble statue; through 5/25. Solomon, 724 Fifth Ave. (757-7777).

PIERRE ALECHINSKY—New tabletop ceramic sculptures of boulder-like forms painted in blue, black, white, and ochre; through 5/31. Emmerich, 41 E. 57th St. (752-0124).

ENRICO BAJ—Paintings of imaginary landscapes from his "Garden of Delights" series; through 6/15. Del Re, 41 E. 57th St. (688-1843).

DANIEL BEN-SHMUEL BARRETT—Recent steel sculptures; 5/23–6/22. ACA, 41 E. 57th St. (644-8300).

BENJAMIN BENNO—Modernist paintings from the 1930s when he was living in Paris; through 6/15. Rosenfeld, 50 W. 57th St. (247-0082).

NORMAN BLUHM/PATRICK HENRY BRUCE—Gestural abstract paintings from 1960–1965/Paintings from the Matisse years, 1910–12. Through 5/31. Washburn, 41 E. 57th St. (753-0546).

MICHAEL BYRON—Small mixed-media works on canvas; through 6/1. Baron/Boisante, 50 W. 57th St. (581-9191).

BRUCE COHEN/HOLLY SEARS—Realist paintings of interiors/Paintings of birds in mysterious settings. Through 6/1. Siegel, 24 W. 57th St. (586-0605).

GEORGE CONDO—Large-scale, multiple-panel paintings that juxtapose still life, landscape, portraiture, and abstraction; through 5/24. Pace, 32 E. 57th St. (421-3292).

NASSOS DAPHNIS—Biomorphic watercolors of the late 1940s; through 5/29. Deutsch, 29 W. 57th St. (754-6660).

JOHN DUNNIGAN—Recent furniture that juxtaposes classical and modern forms; through 6/1. Joseph, 745 Fifth Ave. (751-5550).

JACK EARL—Ceramic sculptures of figures and landscapes; through 6/15. Drutt, 724 Fifth Ave. (974-7700).

JED GARET—Recent paintings; through 6/29. Miller, 41 E. 57th St. (980-5454).

WILLIAM GLACKENS—Paintings of landscapes and portraits from the early 1900s by this artist who later became a member of the Ashcan School; through 6/8. Kraushaar, 724 Fifth Ave. (307-5730).

FRANCES HYNES—Recent figurative paintings; through 6/21. Dintenfass, 50 W. 57th St. (581-2268).

GARY KUEHN—Graphite drawings on formica squares; through 6/8. Drake, 50 W. 57th St. (582-5930).

ARTURO MARTINI—Large and small-scale cast bronze sculptures from the mid-1920s up to 1943; through 6/15. Daverio, 41 E. 57th St. (826-4210).

JIM NAPIERALA—Geometric paintings on small slabs of wood; 5/16–6/14. Ross, 50 W. 57th St. (307-0400).

ARNALDO ROCHE RABELL—Paintings of mythic figures in dense, jungle-like environments; through 5/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

RICHARD RAISELIS—Recent landscape paintings; through 6/12. Schoelkopf, 50 W. 57th St. (765-3540).

FRANZ ROSEI—Recent marble sculptures that refer to the figure; through 6/1. Ulysses, 41 E. 57th St. (754-4666).

HUBERT SCHEIBL—Recent paintings that depict primeval forms on abstract fields of color; through 6/1. Tilton, 24 W. 57th St. (247-7480).

GEORGE SEGAL—Large-scale painted sculptures of life-size figures in their urban environment, plus smaller reliefs of the artist's family and friends; through 6/8. Janis, 110 W. 57th St. (586-0110).

ALEJANDRO XUL SOLAR—Paintings of mystical figures and landscapes with writing by this Argentine artist who died in 1961; through 6/8. Adler, 41 E. 57th St. (308-0511).

HUGH STEERS/WALT KUHN—New paintings that explore contemporary political issues but appear to be from an earlier era/Drawings, ranging from his spontaneous sketches of circus and "wild west" subject matter to lyrical nudes. Through 6/7. Midtown Payson, 745 Fifth Ave. (758-1900).

MICHAEL TETHEROW—Recent paintings and drawings that continue his dialogue with nature; through 6/1. McCoy, 41 E. 57th St. (319-1996).

ANNE TRUITT—A retrospective of sculpture spanning the years 1961–1991; through 6/28. Emmerich, 41 E. 57th St. (752-0124).

MANOLO VALDES—Heavily-textured paintings collaged with layers of burlap that refer to paintings by Velazquez, Rembrandt, Rubens, and others; through 6/21. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

AFRIKA/ANDREI KHLOBYSTIN—Works by two young artists from Leningrad, including a sculpture, "Donaldestruction," by Afrika, and an installation titled "At Home" by Khlobystin; through 6/16. The Clocktower, 108 Leonard St. (233-1096).

BILL BARRELL—Figurative abstract expressionist paintings from 1981–1991; through 6/7. Museum for Art's Sake at The Police Building, 240 Centre St. (925-0644), Sat. 12–6, Wed. 6–8 p.m.

BENNETT BEAN—Bronze bowls set atop sculpted stone pedestals; through 6/15. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

JUDITH BELZER—Large and small-scale paintings that depict views of marshes and plant-life; through 6/15. Lieberman & Saul, 155 Spring St. (431-0747).

TONY BEVAN—Paintings from the past two years that depict portraits of deaf boys, exploring alienation and anonymity in contemporary society; through 5/25. Louver, 130 Prince St. (925-9205).

ART

ALPHONSE BORYSEWICZ—Paintings and sculpture that deal with issues of the divine and mankind's spiritual history; through 6/29. Anderson, 63 Thompson St. (431-8547).

ARTHUR BOYD—Expressionistic landscape paintings by an Australian artist; through 6/9. Pyramid, 75 Prince St. (431-3270).

NANCY BRETT/JON LASH—Landscape paintings and works on paper based on sites in upstate New York-/Geometric bronze reliefs and free-standing sculptures cast in bronze. Through 6/8. Munroe, 130 Prince St. (226-0040).

JACKIE BROOKNER/BRENDA GOODMAN—Large, organically-shaped sculptures constructed from copper, wax, hay, and burlap/Paintings that address ecological and environmental concerns; 5/23–6/22. Auchincloss, 558 Broadway (966-7753).

BEVERLY BUCHANAN—Sculpture, drawings, and photographs that explore the architecture of the shack and the ingenuity of the shack dweller; through 6/11. Steinbaum, 132 Greene St. (431-4224).

CHRYSSA—Works on paper and two sculptures; through 5/31. Karg, 100 Greene St. (334-0436).

ANNE CHU—Recent sculpture in which the artist combines found objects with industrial materials; through 5/29. Cutler, 164 Mercer St. (219-1577).

PAPO COLO—New paintings in a series titled "Zero Identity"; through 6/1. The Cultural Space, 336 Canal St. (966-6988).

GREGORY CRANE—Paintings of American backyards, highways, and rural landscapes that depict the hidden dramas of everyday life; through 6/15. Thorp, 103 Prince St. (431-6880).

LARRY D'AMICO—Landscape paintings on paper; through 6/15. Helio, 588 Broadway (966-5156).

MILES DAVIS—Abstract paintings with figuration; through 6/8. Nerlino, 96 Greene St. (966-1661).

MARCEL DELMOTTE—Paintings and drawings by this Belgian Surrealist (1901–84); through 6/16. Nahan, 381 W. Broadway (966-9313).

ARTURO ELIZONDO—Recent paintings with archetypal symbols; through 6/1. Cavin-Morris, 560 Broadway (226-3768).

TERRY ELLIS—Drawings mounted on plywood based on antique wallpaper and grafitti; through 6/8. Audiello, 142 Greene St. (966-8830).

TIMOTHY C. ELY—Recent monotypes and a book of metaphoric maps and drawings in a leather binding that incorporates fowl bones, seagull eggshells, sand, and other materials; through 6/30. Granary Books, 568 Broadway (226-5462).

RICHARD ESTES—Realist cityscapes on canvas and paper; through 5/31. Foster Goldstrom, 560 Broadway (941-9175).

AUDREY FLACK—Recent figurative bronze, plaster, and fiberglass sculptures; through 7/12. Meisel, 141 Prince St. (677-1340).

VIOLA FREY—Recent monumental ceramic figures and drawings; through 6/2. Hoffman, 429 W. Broadway (966-6676).

YOSHISIGI FURUKAWA—Thick-surfaced abstract paintings with geometric shapes; through 6/1. Condeso Lawler, 76 Greene St. (219-1283).

FRANK GERRITZ/JOAN WALTEMATH—Drawings, cast-iron sculptures, and prints/Paintings based on a grid. Through 6/1. Stark, 594 Broadway (925-4484).

TYREE GUYTON—Free-standing painted constructions made with objects found in the artist's Detroit neighborhood; through 6/8. LedisFlam, 584 Broadway (925-2806).

JANE HAMMOND—Recent paintings based on systems and documents; through 6/8. Fiction/nonfiction, 21 Mercer St. (941-8611).

EVA HESSE—Sculptures from the 1960s; through 5/31. SteinGladstone, 99 Wooster St. (925-1139).

JAMES HYDE—Multiple-panel fresco paintings constructed of glass, metal brackets, and other industrial materials; through 6/8. Good, 532 Broadway (941-8066).

FRANCES HYNES—Paintings and watercolors from 1985 to the present; through 6/8. Kelly, 591 Broadway (226-1660).

LOUISE LAWLER—Photographs of recent art auctions at Sotheby's and Christie's with additional text; 5/25–6/22. Metro Pictures, 150 Greene St. (925-8335).

ALFRED LESLIE—Recent large figure drawings in charcoal; through 6/29. Flynn, 113 Crosby St. (966-0426).

LAUREN LESKO—Sculptures that explore issues of gender, using materials such as leather and velvet; through 6/5. Lipton, 67 Prince St. (925-7140).

SHERRIE LEVINE—Six sculptures of a billiard table taken from a painting by Man Ray and bronze "Fountain" sculptures based on Duchamp's 1917 Readymade of the same name; through 6/29. Boone, 417 W. Broadway (431-1818).

ROBERT LOBE—New sculpture of organic shapes; through 6/8. Blum Helman Warehouse, 80 Greene St. (226-8770).

THOMAS LOCHER—An installation of photographs and lettered furniture; through 6/1. Gorney, 100 Greene St. (966-4480).

MAURA MAGUIRE—Figurative paintings that combine autobiographical and mythological themes; through 6/8. Bace, 584 Broadway (925-3989).

FERNANDO MELANI—Multi-media works from 1945–85 that express the artist's interest in advances in experimental physics; through 6/15. Ala, 560 Broadway (941-1990).

GIAN MARCO MONTESANO—Paintings that depict an intentionally banal vision of socialist and Utopian tranquility, based on photographs of school children in Eastern Europe in festive traditional Bavarian costume; through 6/29. Nosei, 100 Prince St. (431-9253).

OWEN MORREL—New bronze, steel, and aluminum sculptures plus drawings and photographs; through 6/1. Staib, 8 Greene St. (941-5977).

LEONEL MOURA—An installation of forty-nine silkscreened images that depict a head of an African dancer, over which a photograph of a building is superimposed, with words at the top and the bottom; through 6/1. Brown, 560 Broadway (219-1060).

LOWELL NESBITT/ALAN BONICATTI—Realist drawings and paintings of the male figure spanning 1963 to 1991/Photographs of the male nude. Through 6/1. Wessel O'Connor, 580 Broadway (219-9524).

TIMOR NOVIKOV—Works made with new and antique fabric sewn together, by a Soviet artist; through 6/15. Kind, 136 Greene St. (925-1200).

PAUL O'KEEFFE—Three-dimensional works that refer to religion and architecture; through 5/31. Viafora, 568 Broadway (925-4422).

DEBORAH OROPALLO—Recent oil paintings with collage and layers of transparent imagery that refer to magic and the identity of the painter; through 6/1. Van Eck, 420 W. Broadway (219-0717).

MIMMO PALADINO—New paintings, sculpture, and works on paper; through 6/3. Sperone Westwater, 142 Greene St. (431-3685).

HENRY PEARSON—A forty-year survey of works, including geometric abstract paintings, three-dimensional spheres, and works on paper; through 6/1. Pearl, 420 W. Broadway (966-5506).

RICHARD PETTIBONE—New work; through 6/1. Marcus, 578 Broadway (226-3200).

PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musee Picasso; through 6/13. The Drawing Center, 35 Wooster St. (219-2166).

ANN PRESTON—An installation consisting of more than 80 zinc-clad fiberglass panels presented as wall-mounted friezes; through 6/1. Toll, 146 Greene St. (431-1788).

LEONARD PYTLAK—Works from the 1930s and 1940s, including screenprints, lithographs, woodcuts, watercolors, and drawings; through 5/31. Sragow, 67–73 Spring St. (219-1793).

GEORGE RICKEY—Early and late sculptures; through 6/8. Davidson, 415 W. Broadway (925-5300).

EDWARD RUSCHA—New paintings, through 6/1, at Castelli, 420 W. Broadway (431-5160), and new editions, through 5/25, at Castelli Graphics, 578 Broadway (941-9855).

SEAN SCHERER/DENNIS FARBER—Recent paintings that use themes derived from compositions and motifs of early 20th-century abstractionists/Large-format color Polaroids of photographs in old children's books. Through 6/1. Stux, 155 Spring St. (219-0010).

RANDALL SCHMIT—Paintings that combine fragmentary elements derived from cartoons, calligraphy, 18th-century landscape painting, Abstract Expressionism, and other sources; through 6/8. Donahue, 560 Broadway (226-1111).

PETER SCHUYFF—New paintings; through 6/29. Kasmin, 580 Broadway (219-3219).

BARBARA SCHWARTZ—Recent prints titled "Prescoprints"; 5/23–6/29. Solo, 578 Broadway (925-3599).

VINCENT SHINE/DAVID NYZIO—Sculpted images of fungi mounted on the wall and on floor pedestals. Through 6/15. Postmasters, 80 Greene St. (941-5711).

CLAUDE SIMARD—A sculpture installation; through 6/29. Shainman, 560 Broadway (966-3866).

MARK SIMPSON—Large-scale paintings of cityscapes; through 6/2. 291, 291 Church St. (966-8909).

SUSAN SMITH—Abstract paintings that incorporate found architectural materials; through 6/1. Roeder, 545 Broadway (925-6098).

RUDOLF STINGEL—An installation of wall-to-wall fluorescent orange carpeting; through 6/15. Newburg, 580 Broadway (219-1885).

LINDA SWANSON—Painted wood constructions; through 6/1. Coupe de Grace, 579 Broadway (431-5799).

PAVEL TCHELITCHEW—Surrealist drawings from the 1930s; through 5/31. Twining, 568 Broadway (431-1830).

ROBERT THERRIEN—A sculptural installation; through 6/22. 65 Thompson, 65 Thompson St. (219-2219).

LAURA THORNE—Recent sculpture; through 6/8. Rosenberg, 115 Wooster St. (431-4838).

FELIX GONZALES TORRES—A four-part exhibition that will change weekly, leaving remnants of each preceding installation; through 6/1. Rosen, 130 Prince St. (941-0203).

GEORGE TSYPIN—Sculpture and drawings evolved from theater and opera; through 5/30. Twining, 568 Broadway (431-1830).

GUNTHER TUZINA—Large-scale oil paintings on paper; through 6/15. Nolan, 560 Broadway (925-6190).

CLEMENS WEISS—Sculptures that contain paintings, drawings, and writings; through 6/1. Feldman, 31 Mercer St. (226-3232).

PETER WHITNEY—Recent shadow boxes that reveal various aspects of existence, from heaven to microbes; through 6/15. Yi, 249 Centre St. (334-5189).

WILLIAM T. WILEY—New paintings in a series titled "New World Odor" that are the artist's response to the recent war in the Middle East; through 6/1. Protetch, 560 Broadway (966-5454).

CHRISTOPHER WOOL—Recent paintings with words; through 6/8. Luhring Augustine, 130 Prince St. (219-9600).

PURVIS YOUNG—Allegorical paintings on plywood inpsired by the streets of Miami, by an artist who lives there; through 6/15. Ricco/Maresca, 105 Hudson St. (219-2756).

Other

ELISA D'ARRIGO—Abstract sculptures based on forms from nature; through 6/15. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

BROWN HAGOOD—Paintings of landscapes and seascapes in France; through 6/2. The National Arts Club, 15 Gramercy Park South (475-3424), weekdays 12:30–8, weekends, 1–6.

DONALD LIPSKI—New glass sculpture; through 6/1. New York Experimental Glass Workshop, 647 Fulton St., Brooklyn (718-625-3685), Mon.–Fri. 11–5.

CATALINA PARRA—Photo-collages of excerpts from magazines and newpapers that refer to political and social issues, by a Chilean artist; through 6/28. Intar, 420 W. 42nd St. (695-6134).

FAITH RINGGOLD—A 25-year survey of paintings, sculpture, and "story quilts"; through 6/26. Hostos Art Gallery, Hostos Community College, 500 Grand Concourse, Bronx (518-6666), Mon.–Thu. 10–6.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "Danish Painting at the Turn of the Century," with works by Ancher, Brendekilde, Hammershoi, Ilsted, Kroyer, Ring, others; through 6/29.

BERRY-HILL—11 E. 70th St. (744-2300). "A Sense of the Everyday: American Genre Painting, 1820–1940," with works by Anshutz, Edmonds, Mount, Curran, Glackens, Homer, Robinson, others; through 6/28.

CDS—13 E. 75th St. (772-9555). "Young Latin Americans," with works by Gargano, Rodriguez, Vargas; through 6/30.

CHINA INSTITUTE IN AMERICA—125 E. 65th St. (744-8181). "Ancient Chinese Bronze Art: Casting the Precious Sacral Vessel"; through 6/15.

HIRSCHL & ADLER—21 E. 70th St. (772-7237). "Neo-Classicism in America: Inspiration and Innovation, 1810–1840," with works by Audubon, Birch, Cole, Doughty, James, Peale, Rush, Sully, others; through 6/7.

JORDAN-VOLPE—958 Madison Ave. (570-9500). Paintings by Benson, Chase, De Camp, Dewing, Hassam, Metcalf, Reid, Simmons, Tarbell, Twachtman, Weir; through 6/26.

LA BOETIE—9 E. 82nd St. (535-4865). Collages by Arp, Brandt, Hoech, Michel, Rosanova, Vordemberge-Gildewart, others; through 6/7.

MCCARRON—1014 Madison Ave. (772-1181). 19th and 20th-century prints that depict views of Paris and New York, by Bonnard, Lewis, Pennell, Sheeler, Sloan, Whistler, others; through 6/1.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). Works that address fragmentation, by Dent, O'Sullivan, Pelletier, Sirignano; through 6/29.

RALPH—43 E. 78th St. (288-5222). Works on paper by De Kooning, Fussmann, Horn, Kane, Morton, Nauman, Samaras, Weber; through 5/31.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings and works on paper by 19th and 20th-century American artists, including Benson, Chase, Hassam, Sargent, Twachtman, Weir, others; through 6/28.

STONE—48 E. 86th St. (988-6870). Works by gallery artists; through 7/3.

YORK—21 E. 65th St. (772-9155). Drawings and watercolors by Burchfield, Davis, Demuth, Dove, Hopper, Sheeler, Shinn, others; through 6/7.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Kelly, Moskowitz, Tuttle; through 6/1.

BORGENICHT—724 Fifth Ave. (247-2111). "Selections from 40 Exhibition Years: May 1951–1991," with works by Avery, Biederman, Mason, Oroszco, Tansey, others; through 5/29.

DE NAGY—41 W. 57th St. (421-3780). "Working with Wax: Ten Contemporary Artists," with works by Amar, David, Kinmont, Miller, Nelson, others; through 6/15.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Still and Stay Right Here," with paintings, watercolors, and drawings by gallery artists; 5/27–8/30.

GOODMAN—24 W. 57th St. (977-7160). "This Land..." with works by Anselmo, Art & Language, Baldessari, Baumgarten, the Bechers, Broodthaers, Genzken, Horn, Penone, Polke, Richter, Struth, Wall, Weiner; through 6/8.

HERSTAND—24 W. 57th St. (664-1379). Works by De Palma, Jones, Sheehan; through 6/15.

JOSEPH—745 Fifth Ave. (751-5500). "The Architect's Collection," with works by Eisenman, Gehry, Sottsass, Stern, Venturi, others; through 6/30.

KENT—41 E. 57th St. (980-9696). "Persona," with works by Adams, Artschwager, Brauntuch, Burden, Foulkes, Hamilton, Kearns, Muntadas; through 6/21.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). "Retrieving the Elemental Form," with works by Amenoff, Graves, Hartley, Kahn, Surls; 5/28–6/22.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Goya and the Satirical Print in England and on the Continent, 1730 to 1850," with works by Gillray, Goya, Hogarth, Rowlandson; through 6/29.

STIEBEL MODERN—32 E. 57th St. (759-5536). Figurative paintings by Andrejevic, Balthus, Beckman, Csernus, Freud, Leslie, Pearlstein, Rossberg, others; through 6/1.

URBAN CENTER—457 Madison Ave. (753-1722). Photographs, drawings, video, sculptures, and models by the seven winners of the Tenth Annual Young Architects Competition; through 6/24.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Art's Mouth: Works by Self-Taught Artists Sponsored by the Mark Rothko Foundation"; "Our Bodice, Our Selves: Installation by Deborah Small"; "Underground/Uncontaining: Installation by Vivian Selbo"; through 6/29.

BAER—476 Broome St. (431-3631). "The Library," with works by Armleder, Barth, Brauntuch, Deutsch, Ess, Mullican, Tansey, Wasow, Zalopany, Zwack; 5/24–6/29.

COOPER—155 Wooster St. (674-0766). Sculpture by Andre, Chamberlain, Grosvenor; through 6/1.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Boltanski, LeWitt, Sicilia; 5/24–6/29.

DOME—578 Broadway (226-5068). Works by Haggerty, Hofsted, Fenton; through 6/7.

DORSKY—578 Broadway (966-6170). Prints by Christo, Johnson, Katz, Morris, Rauschenberg, Rivers, Rosenquist, Ruscha, Warhol; through 6/29.

GERING—476 Broome St. (353-2633). Works by Antoni, Cole, Katz, Oppeneim, Wisniewski, others; through 6/1.

GIBSON—568 Broadway (925-1192). "Eurocard," with works by Armleder, Bijl, Bosslet, Katase, Lavier, Leccia, Mosset, Robbe, Staehle; 5/22–6/29.

HALLER—415 W. Broadway (219-2500). Paintings and sculpture by Benaim, Girardoni, Rankin, Rawls, Streeter; through 6/15.

HUMPHREY—594 Broadway (226-5360). "5th Anniversary Group Exhibition," with works by Cronbach, Davidson, French, Hitsuda, Nakian, Pena, Schwartz, others; through 6/1.

KATZEN—475 Broome St. (966-4469). Works by Arat, Charles, Fishman, Felderman, Salazar, Trombetta; 5/23–6/23.

LENNON, WEINBERG—580 Broadway (941-0012). Recent small-scale works by Connelly, Felber, Fishman, Goldberg, Lucien, Murphy, Palazzolo; through 6/21.

PLUMB—81 Greene St. (219-2007). "No Fanfare: An Exhibition of Three New York Artists Who Served in Vietnam," with works by Bills, Hacker, Smith; through 6/1.

SHAFRAZI—130 Prince St. (274-9300). Works by Carroll, Carrino, Clough, Ebeling, Frere, McCaslin, Rand, Row, Samore, Schroder, Zerres, others; through 6/8.

SPERONE WESTWATER—121 Greene St. (431-3685). Works by Long, Merz, Nauman; through 6/3.

STUX MODERN—155 Spring St. (219-0010). Works by Russian avant-garde artists, including Annenkov, Chasnik, Goncharova, Kliun, Lissitzsky, Puni, Tatlin; through 6/19.

Other

BARUCH COLLEGE—135 E. 22nd St. (387-1130). "Changing Cultures: Immigrant Artists from China"; through 5/27.

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works by Gross, Hecht, Soyer, Weber, others; through 6/8.

ILLUSTRATION—330 E. 11th St. (979-1014). Works that explore erotic themes, by Drawson, Kunz, Fraser, Guarnaccia, Russo, Weisbecker, others; through 6/23.

JAMAICA ARTS CENTER—161–04 Jamaica Ave., Jamaica, N.Y. (360-2726). "Discoveries VI: The City's Underknown Older Artists"; through 6/29.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "Alumni Selections: 1970–1980," with works by de Creeft, Highstein, Newman, Vekris, Winer, others; through 5/31.

NEW WATERFRONT MUSEUM—84 Front St., Brooklyn (718-797-9429), Sat. and Sun. 1–5. AMMO presents "From Volume to Absence," with paintings by McGredy, Sutton, Webb, Rosenblum, Veuve, others; through 5/26.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

PS 122—150 First Ave. (228-4150). "Commission a Portrait," an exhibition to generate portrait commissions to benefit PS 122 Gallery, with works by Aheran, Chu, Ellis, Goldin, Greenfield-Sanders, MacWeeney; 5/23–6/2.

REALART—304 E. 5th St. (777-2215). Paintings by Legere, Lynch, Morse; through 6/1.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "New Ends," with works by Bero, Cook, Davis, Iwata, Livingstone, Sinclair, Wilson, others; through 6/16.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BRUCE BENNETT—Photographs of people in Indiantown, Florida and Appalachia; 5/23–6/14. Camera Club of New York, 260-7077).

JAMES CASEBERE—New photographs and lightboxes; 5/24–7/6. Klein, 594 Broadway (431-1980).

CITY—2 Columbus Circle (974-1150). "Color Obscura," with works by Bernstein, Drisch, Farber, Frailey, Rosen, Saville; through 6/7.

EILEEN COWIN—Color photographs that explore interpersonal relationships, using privacy and victimization as themes; through 6/1. Baum, 588 Broadway (219-9854).

ALEXANDRA EDWARDS—Large color still-life photographs; through 6/8. Danziger, 415 W. Broadway (226-0056).

JOHN FLATTAU—Black-and-white photographs taken in Europe, primarily in Paris, over the past six years, of interiors, nudes, and still life; 5/28–6/29. Witkin, 415 W. Broadway (925-5510).

SALLY GALL/DIANE ARBUS—Dreamlike black-and-white photographs of landscapes in New Hampshire/Classic images printed by Neil Selkirk. Through 6/15. Lieberman & Saul, 155 Spring St. (431-0747).

RALPH GIBSON—New dye-transfer prints in a series titled "L'Histoire de France"; through 6/1. Castelli, 578 Broadway (941-9855).

CRAIGIE HORSFIELD—Photographs taken over the past decade in London and Poland, of portraits, nudes, interiors, and architectural details; through 6/21. Gladstone, 99 Greene St. (431-3334).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 5/26: "The Toppan Collection: Selections."

WILMAR KOENIG—"Le Bestiaire," with large-scale color photographs of animals stuffed and on display; through 6/7. Borden, 560 Broadway (431-0166).

EL LISSITZKY/EDWARD QUIGLEY—Photograms, photographs, and photo montages by this Russian avant-garde artist/Modernist photographs. Through 6/1. Houk Friedman, 1094 Madison Ave. (628-5300).

MARI-HUBE—26 E. 64th St. (758-2449). A tribute to the life of Bob Marley, with photographs by Boot, Garrick, Henry, Lewis, Morris, Nash, Putland, Wright; through 6/7.

MILLER—41 E. 57th St. (980-5454). "In a Dream Portfolio: Photographers + Friends United Against AIDS"; 5/21–6/29.

MARIE-CLAIRE MONTANARI—Photographs of female figures and New York street scenes; through 5/25. Neikrug, 224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6.

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat., 9:30–5:30. "Eyewitness '91: The 34th Annual World Press Photo Contest Award-Winning Photographs"; through 5/25.

OLIVIA PARKER—Large-scale photographs of chromosomes, circuit boards, metal piping, portrait busts, tin toys, shells, prisms, and bits of pottery; 5/21–6/30. Sikkema, 155 Spring St. (941-6210).

RICE—325 W. 11th St. (366-6660). "Human/Nature," with photographs by McDonald, Frigerio, Goldman, Szoka; through 5/30.

THOMAS TULIS—Color photographs taken at night using flood lights to illuminate various objects or forms in the landscape, such as high tension towers, railroad tracks, and abandoned cars; through 6/28. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOEL-PETER WITKIN—Recent photographs, drawings, and photographs treated with encaustics; through 6/29. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 5/25 at 8:30: Peggy Shaw and Lois Weaver in "Lesbians Who Kill." Free.

LA MAMA ETC.—74A E. 4th St. (254-6468). Through 6/2, Wed.–Sun. at 7:30: Steven Berkoff's "East." $12. Through 6/1, Thu.–Sat. at 10 p.m.: Benito Gutmacher's "Business Business." $10, $12.

P.S. 122—150 First Ave. (477-5288). 5/23–26, 5/30–6/2 at 9:30: Lisa Kron in "Facing Life's Problems." $10.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St. (368-5900), Tue.–Sun. 1–4. Works by newly elected members and art/architecture award recipients, including Agostini, Ando, Arneson, Barnes, Close, Graves, Machado and Silvetti, Maravell, Osver, Peterdi, Smith, Wiley, Wilson; through 6/9.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free (Tue. 5–8, $2.20 adults, $1 students and seniors). Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 6/16: "Grand Lobby Installation: Leon Golub."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21:"Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 5/26: "Chess and Art." Through 6/16: "Eugene Delacroix (1798–1863): Paintings, Drawings, and Prints from North American Collections." Through 6/23: "Musical Instruments by Ken Butler." Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 5/26: "Fashion in Illuminated Manuscripts." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." 5/28–8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 7/16: "Mean Streets: American Photographs from the Collection, 1940s–1980s." Through 7/16: "The Surrealist Drawing: A Selection from the Collection." Through 7/23: "Four German Printmakers: Max Klinger, Lovis Corinth, Christian Rohlfs, and Otto Dix." Through 7/23: "Malelade by Georg Baselitz." 5/23–8/13: "The Gardens and Parks of Roberto Burle Marx."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." Through 6/29: "New York: American Historical Prints." Through 6/29: "New York: Reginald Marsh." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/9: "New York Diary: Almost 25 Different Things"; "Out of Site: Part II"; "Auditorium: Paul Panhuysen"; "Warren Neidich: Private America."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/30: "Berenice Abbott's Changing New York." Through 6/30: "John Bowman: Shoreham and Other Paintings." Through 7/7: "Interrelations & Migration: Contemporary Sculpture from Germany."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager; through 10/27.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 6/23: "Group Material's AIDS Timeline." Through 6/16: "1991 Biennial Exhibition." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/31: "Abstraction Before 1930: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. 5/23–8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 6/7: " SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/22 at 10 a.m. and 2: "Important American Paintings, Drawings, and Sculpture of the 19th and 20th Centuries, Including Property from the Collection of Mrs. George Arden, Part I." On view from 5/18. 5/23 at 10 a.m.: "Barbizon, Realist, and French Landscape Painting." On view from 5/18. 5/23 at 2: "19th-Century European Paintings, Drawings, Watercolors, and Sculpture." On view from 5/18.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale on 5/29.

DOYLE—175 E. 87th St. (427-2730). 5/22 at 10 a.m.: "Important Estate Jewelry." On view from 5/18.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/22 at 10:15 a.m. and 2: "19th-Century Paintings." On view from 5/17. 5/23 at 2: "American Paintings." On view from 5/18. 5/28 at 10:15 a.m. and 2: "Chinese Works of Art." On view from 5/24.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 22

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; sopranos Theresa Hamm, Rachel Rosales; contralto Eugenie Grunewald; tenor Mark Evans; bass Hao Jiang Tian; Metropolitan Singers/Greek Choral Society. "Vivaldi's Venice"; music includes *Beatus Vir,* Op. 109, and *Dixit,* Op. 112. Alice Tully Hall at 8. $18, $25.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor. "Choral Kaleidoscope (From the Sublime to the Silly)": Tallis, Bruckner, Daniel Pinkham, Ward Swingle, Carter. Merkin Concert Hall at 8. $12.

BANG ON A CAN FESTIVAL—Fully staged production of Harry Partch's *The Wayward;* directed by Tom O'Horgan, with Dean Drummond and Newband, featuring Partch's handmade instruments. Circle in the Square (Downtown), 159 Bleecker St. (254-6330), at 8:30. $15.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** keyboardist. Salieri, Devienne, Mozart. New York Public Library, Fifth Ave. and 42nd St., at 6. $7.50.

AMY COPLAN, pianist, with cellist Ted Hoyle. Works by Saint-Saens, Beethoven, Mendelssohn, Faure, Ginastera. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

DANIEL O'DONNELL, vocalist, with an Irish country-and-western band. Carnegie Hall at 8. $17.50–$25.

LINDA JUNE SNYDER, soprano/**RICHARD CHENOWETH,** hornist. Weill Recital Hall at 8. $10.

MIDTOWN JAZZ AT MIDDAY—Pianist Keith Ingham, clarinetist Joe Maranyi. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $3.

CHOIR OF TRINITY CHURCH, James A. Simms conductor. Works by Purcell, Christopher DeBlasio (world premiere), Stanford. Trinity Church, Broadway at Wall St., at 1. Free.

TIAN JIANG, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

DMITRI RAKHMANOV, pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

JUILLIARD CONCERTS IN THE GARDEN—Korine Fujiwara, violinist; Cameron Bennet, pianist. Works by Bach and Beethoven. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. *Free.*

CLYDE CRINER, vocalist and electric-keyboardist. Pier 17 Atrium, South Street Seaport, Fulton and South Sts. (732-7678), at 6. Free.

BOB McCOY'S DIXIELAND BAND—World Trade Center Austin J. Tobin Plaza at noon. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, May 23

NEW YORK PHILHARMONIC, Zubin Mehta conductor; New York Choral Artists; soloists Susan Dunn, Florence Quivar, Jon Garrison, Gary Lakes, John Cheek; Hans Hotter narrator. Schoenberg's *Gurrelieder.* Avery Fisher Hall at 8. $10–$43. Note: open rehearsal Thur. only, at 9:45 a.m.; $5.

THOMAS BUCKNER, baritone. With pianist Joseph Kubera, "Blue" Gene Tyranny on synthesizer, violist Leroy Jenkins, flutist Ken Adams. Music of Ashley, Epstein, Olson, Jenkins, Brian Smith, Vigeland, and a solo improvisation. Merkin Concert Hall at 8. $10.

MANHATTAN CHAMBER ORCHESTRA, Richard Auldon Clark conductor. Stravinsky's *Concertino;* Ibert's *Suite Symphonique (Paris);* Messiaen's *Couleurs de la Cite Celeste;* Schoenberg's Chamber Symphony; Kodaly's *Summer Evening.* Symphony Space at 8. $10.

ISO ORCHESTRA OF NEW YORK, Paul Strasser conductor; tenor Paul Sperry, pianist Andrew Armstrong, cellist Aaron Choi, trumpeter Timothy Shaw; members of the First, Downtown, and Morningside Orchestras. Works by Schickele (world premiere), Dvorak, Haydn, Liszt, Lehar, Kalman. Alice Tully Hall at 8. Benefit; call 410-9823. $15–$600.

JOHN LINDBERG REVOLVING ENSEMBLE—The bassist/composer with guitarist Allan Jaffe, J.D. Parran on reeds. New works by each. Greenwich House Auditorium, 27 Barrow St. at Seventh Ave. So. (222-1172), at 8. $10.

MI KYUNG KIM, pianist. Works of Scarlatti, Beethoven, Chopin, Schumann. Weill Recital Hall at 8. $15.

BANG ON A CAN FESTIVAL—See 5/22.

THE JEWS OF EUROPE—Music from the Italian Jewish community; also speaker Lois Dubin. Merkin Concert Hall at 2. $7.50. Refreshments at 1:30.

FAST FORWARD—Musicians Ikue Mori and Kazue Sawai in "Grand Slam," a collaboration; guest artist at each performance. Performing Garage, 33 Wooster St. (966-3651), at 9. $10.

INTERNATIONAL OPERA SINGERS COMPETITON—Performances by the finalists. NYU University Theater, 35 W. 4th St. (308-6728), at 8. $15.

MEMBERS OF THE NEW YORK PHILHARMONIC, with guest pianist Susan Kagan. Chamber music by Mozart. Lincoln Center Library at 4. Free.

PAUL BRANTLEY, cellist/**ARLENE SHRUT,** pianist. Works of Beethoven, Brantley, Daniel S. Godfrey (premiere), Debussy. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MARIACHI AZTECA—Mexican music, with dancing (see Dance, below). World Trade Center, Austin J. Tobin Plaza, at noon. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, clarinetist David Shifrin, cellist Ronald Thomas, violist Marcus Thompson. Schubert, I. Dahl, Mozart. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, May 24

NEW YORK PHILHARMONIC—See 5/23.

EITETSU HAYASHI, percussionist, with percussionist Ichiro Hosaya and Yukihiko Mitsuzuka on *shakuhachi* (bamboo flute). Original works on modern and traditional instruments. Alice Tully Hall at 8. $10–$30.

TWENTIETH-CENTURY ROMANIAN CHAMBER MUSIC—Singers and players perform works by Enescu, Jora, Constantinescu, Cassvan, Hrisanide. Weill Recital Hall at 8. $15, $25.

MARK SALMAN, pianist. Beethoven Sonatas cycle, final program: Op. 10, No. 3; Op. 90, 26, 28, 111. Friends Meeting House, 15 Rutherford Pl., at 7:30. $7.

BANG ON A CAN FESTIVAL—See 5/22.

FAST FORWARD—See 5/23.

SEMINAR CONCERT—Juilliard student musicians from Juilliard String Quartet seminar program. Paul Recital Hall, 144 W. 66th St. (874-7515), at 4 and 8. Free.

TRIBUTE TO BENNY GOODMAN—MTA's Music Under New York's Marathon Clarinet Festival. Grand Central Terminal Grand Concourse, 11 a.m.–2. Free.

SACHIKO HASEGAWA, pianist. Scarlatti, Schumann, Bartok, Liszt. Yamaha Communication Center Show Room, 142 W. 57th St. (265-1111), at 1:15. Free.

LARRY LUSK, pianist. Lincoln Center Library at 4. Free.

MARIACHI AZTECA—See 5/23.

Saturday, May 25

NEW ENGLAND SYMPHONIC ENSEMBLE, with choral group, John Rutter conductor; soprano Doris Manville. Rutter's *Requiem, Magnificat,* and *Te Deum.* Carnegie Hall at 8. $19–$29.

YOUNG JOO SHIN, soprano, with pianist Jeffrey Middleton. Weill Recital Hall at 8:30. $10.

ROBERT MANN, violinist/**STEPHEN HOUGH,** pianist. All-Brahms program. Metropolitan Museum at 8. $16.

CHAIM MOSHE, Israeli singer. Town Hall at 9:15. $25–$40.

BANG ON A CAN FESTIVAL—See 5/22.

NEW ENGLAND YOUTH ENSEMBLE, Virginia-Gene Rittenhouse conductor. With the Atlantic Union College Chorus, James Bingham conductor. Sacred classical music. Manhattan Seventh-Day Adventist Church, 232 W. 11th St., at 11 a.m. Offering.

ROLLIN' ON THE RIVER—New Orleans Music Festival (see also "Other Events," page 103). Danny Gatton, File, John Campbell, Lucky 7. South Street Seaport Pier 16, Fulton and South Sts. (669-9400), 5–9. Free.

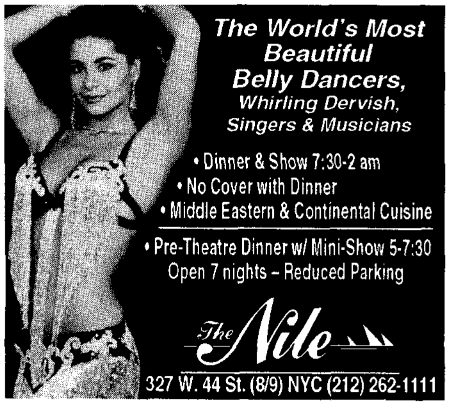
JEANNE BEAUVAIS, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. $1.

Sunday, May 26

MANHATTAN PHILHARMONIC—Verdi's *Requiem,* Peter Tiboris conductor, with chorus and soloists; N.Y. premiere of David Rosen's new Critical Edition. Kodaly's *Psalmus Hungaricus,* Miklos Takacs conductor; tenor Guy Belanger. Carnegie Hall at 8. $19–$29.

MANHATTAN PHILHARMONIC—Faure's *Requiem,* Marvin Burke conductor; combined choruses. Schnittke's *Requiem* (N.Y. premiere), Winifred Baker conductor; Winifred Baker Chorale, San Francisco Civic Chorale, others. Carnegie Hall at 2. $19–$29.

BANG ON A CAN FESTIVAL—See 5/22.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MUSIC & DANCE

NOHEMA FERNANDEZ, pianist. Works by Lou Harrison, Bernstein, Gershwin, Copland, J. Orrego-Salas, Jonathan Berger. Merkin Concert Hall at 3. $12.

ALL-SPANISH PROGRAM—More than fifteen performers in a variety show, with Puerto Rican radio celebrity Millie Diaz as host. Symphony Space at 2. $20.

SONGS OF OLD TIMES FROM THE DOMINICAN REPUBLIC—Town Hall at 8. $20, $25.

ROLLIN' ON THE RIVER—See 5/25. Tonight at 7:30: Terrance Simien, New Voices of Freedom, others.

JOSEPH DAVIS, carilloneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JAZZ AT ST. PETER'S—At 5: Jazz Vespers with the Roz Corral Quartet; free. At 7: Zena Foster, Gerald Hayes, Jazz Gospel Quartet; $8. St. Peter's Church, Lexington Ave. and 54th St. (935-2200).

DAVID B. LANG, organist. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

BARGEMUSIC—See 5/23. Today at 4.

THE BABY GRAND—Rhythm and blues concert with singer Ruth Brown and the Dayton Selby Trio. BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4129), at 3. $10–$24.

BRONX ARTS ENSEMBLE ORCHESTRA, Michael J. Buglio conductor; pianist Joseph Joubert. "Salute to George Gershwin." Woodlawn Cemetery, Jerome Ave. Gate at Bainbridge Ave., Bronx (549-1899), at 2. Free.

THE MUSIC OF THE GREEKS—Nicos Veropoulos and Roots; guitarist/vocalist Vaggelis Fambas. Hellenic Cultural Center, 27-07 Crescent St., Astoria, Queens (718-626-7896), at 6. $6.

Monday, May 27

MANHATTAN PHILHARMONIC, Peter Tiboris conductor. Mozart's *Requiem*; Taneyev's Symphony No. 1 in c-minor, Op. 12 (U.S. premiere); the "Coronation Scene" from *Boris Godunov*, by Mussorgsky/Rimsky-Korsakov. Carnegie Hall at 8. $19–$29.

ROLLIN' ON THE RIVER—See 5/25. Today at 5: Dirty Dozen, Jon Cleary, others.

Tuesday, May 28

NEW YORK PHILHARMONIC—See 5/23 for program. Conductor Zubin Mehta's final performance as music director. Pre- and post-concert festivities tonight; available tickets $175, $500.

MANHATTAN PHILHARMONIC, Doreen Rao conductor. Children's choruses from the U.S. and abroad. Carnegie Hall at 8. $19–$29.

KOREAN SYMPHONY ORCHESTRA OF NEW YORK, Kyung-Hum Shim conductor. Alice Tully Hall at 8. $15–$25.

VIRGINIA BLACK, harpsichordist. Weill Recital Hall at 8.

ALLISON BREWSTER, pianist (N.Y. debut). With tenor Robert White, cellist Eugene Moye. Works by Clementi, Rachmaninov, Corigliano, Ravel, Liszt; American Art Songs from the New England School. Merkin Concert Hall at 8. $12.

JACEK MUZYK, French-horn player/**PIOTR FOLKERT,** pianist. Beethoven, R. Strauss, Dukas, Graziani. Trinity Church, Broadway and Wall St., at 1. Free.

NEWS BUILDING SUMMER MUSIC FESTIVAL—The Moughalian flute/guitar duo. Daily News Building, 220 E. 42nd St., at noon. Free.

OPERA

MANNES CAMERATA, Paul C. Echols director. Marco da Gagliano's *La Dafne;* Monteverdi's *Tirsi e Clori*. Period orchestra, conducted by harpsichordist Bradley Brookshire. Concert Hall, Mannes College of Music, 150 W. 85th St. (496-8524). 5/20–21 at 8. $15.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theater, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 6/30: Sat. at 8, Sun. at 4. $13.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/22. Tickets, $12–$90. 5/20–23 at 8, 5/22 at 2: *La Bayadere*. 5/24 at 8, 5/25 at 2 and 8: *Concerto; Drink to Me Only With Thine Eyes; Gaite Parisienne*. 5/27 at 8: *Ballet Imperial; Other Dances; Gaite Parisienne*. 5/28 at 8: *Birthday Offering; Jardin aux Lilas; Sinfonietta*.

New York City Ballet

NEW YORK STATE THEATER—Through 6/30. Tickets, $7–$50. 5/21 at 8: *Concerto Barocco; The Cage; Four Gnossiennes; La Valse*. 5/22 at 8: *Mozartiana; Ives, Songs; Brahms/Handel*. 5/23 at 8: *Divertimento From "La Baiser de la Fee"; Calcium Night Light; Eight More; Brahms/Handel*. 5/24 at 8: *Bugaku; Le Tombeau de Couperin; Four Gnossiennes; Western Symphony*. 5/25 at 2: *Waltz Trilogy; Bugaku; Western Symphony*. 5/25 at 8: *Mozartiana; Fearful Symmetries; Dances at a Gathering*. 5/26 at 1: *Waltz Trilogy; Stravinsky Violin Concerto; Chaconne*. 5/26 at 7: *Divertimento From "La Baiser de la Fee"; The Cage; Other Dances; Chaconne*. 5/28 at 8: *Waltz Trilogy; Calcium Night Light; Walpurgisnacht Ballet; Brahms/Handel*.

Jose Greco Company

JOYCE THEATER—5/21–6/9. Tickets, $25. Company of 15 dancers, singers, and musicians, with a program of flamenco, folk, and classical Spanish dance, including new pieces. 5/21–24 at 8; 5/25 at 2 and 8; 5/26 at 2 and 7:30. 5/28–31 at 8; 6/1 at 2 and 8; 6/2 at 2 and 7:30. 6/4–7 at 8; 6/8 at 2 and 8; 6/9 at 2.

Other

A FLAME OF JOY—"Perspectives on Isadora Duncan's Life and Art." Shain Stodt in the premiere of the suite of 16 dances in *The Brahms Waltzes;* also a film excerpt and speaker Elizabeth Kendall. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). 5/25 at 2. $3.

BALET FOLKLORICO MEXICANO DE NUEVA YORK—With Mariachi Azteca. World Trade Center, Austin J. Tobin Plaza. 5/23–24 at noon. Free.

BEBE MILLER—Miller's new work *The Hendrix Project*, set to the music of Jimi Hendrix. Also her solo *Rain*. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (529-2318). 5/23–26 at 8:30. $10.

DANCES BY ISADORA—Isadora Duncan birthday celebration, with dancers Patricia Adams and Catherine Gallant, violist Betty-Jane Farina, flutist Michael Ladderman. Central Park's Bethesda Terrace, mid-park at 72nd St. 5/24 at 4 and 4:30. Free.

FRESH TRACKS—Dance Theater Workshop's semi-annual series of new works, by seven choreographers. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 5/21 at 8. $12.

GHOSTS IN GIRLS' CLOTHES—Shared evening of new works by dancer/choreographers DD Dorvillier and Jennifer Lacey, with guests. P.S. 122, 150 First Ave. at 9th St. (477-5288). 5/24–26 at 8. $10.

JANIS BRENNER AND DANCERS—The premiere of two company works and the second part of the duet *The Shekhinah/Voices*. Buttenwieser Hall, 92nd Street Y (534-3227), at 8. $5.

KUMIKO KIMOTO—Premiere of her *Askew Veto,* a "deconstruction" of Cocteau's *Les Enfants Terrible;* music by Yuval Gabay. La MaMa's Annex Theater, 74A E. 4th St. (475-7710). 5/23–26 at 7:30. $10–$12.

LAR LUBOVITCH DANCE COMPANY—*Concerto Six Twenty-Two* and other works. World Financial Center Winter Garden, Hudson River and West St., Liberty and Vesey Sts. (945-0505). 5/22 at 7:30. Free.

TANGO AND FOLKLORE ARGENTINO—The tango team Los Pampas, singer Martin De Leon, bandoneon player Raul Jaurena, others. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside (718-729-3880). Fridays at 8 through 6/28. $13.

WOODPECKERS CELEBRATES "BOJANGLES"—Birthday tribute to tap-dancer Bill "Bojangles" Robinson. 5/24 at 8: "Cookie's Harlem," with Charles Cook, including discussion; at 8:30: performances by Jennifer Lane, Jan Mickens, Hot Foot; at 9: "Tap Jam" with live jazz; $12 for evening, $8 jam only . . . 5/25, National Tap Dance Day (see also "Other Events," page 103): "Tap Extravaganza," with Charles "Honi" Coles, American Tap Dance Orchestra, DancEllington, Jane Goldberg, many others. Norman Thomas High School, 111 E. 33rd St. (597-4613), at 8. $12–$18.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I) AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M) No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–5. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M) AE, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E) AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E) AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Continental. Spcls: fajitas, stuffed chicken breast, roast beef with mozzarella on garlic loaf, pollo fresco. Res. sug. Open Tue.–Fri. noon–midnight, Sat. 3–midnight. Bar Tue.–Thu. to 2 a.m., Fri.–Sat. to 3 a.m. Private parties for 20–850. D.J. Thu.–Sat. eve. Closed Sun.–Mon. **(I–M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

ROGERS & BARBERO—149 Eighth Ave., bet. 17th–18th Sts. (243-2020). Casual. French-Italian. Spcls: fettuccine with roasted shiitake mushrooms, roasted garlic and sage; sauteed skate with escarole and pancetta. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. noon–4. D Mon.–Sat. 5:30–midnight, Sun. 5–11. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ASHFORD CAFE—600 Lexington Ave., at 52nd St. (421-6900). Casual. American. Spcls: seafood ravioli, champagne chicken, grilled salmon. Res. sug. L and D Mon.–Sat. 11 a.m.–9. Private parties for 100. Closed Sun. **(M)** **AE, DC.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea

SOLUTIONS TO LAST WEEK'S PUZZLES

R	E	D	A	C	T	O	R	■	C	A	R	T	E	L
A	■	R	■	A	■	P	■	C	■	D	■	R	■	O
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N	■	N	■	E	■	U	■	A	■	I	■	U	■	E
S	T	E	A	M	■	M	A	N	I	F	E	S	T	O
T	■	■	■	E	■	■	■	D	■	T	■	S	■	N
O	S	T	E	N	S	I	B	L	E	■	P	E	L	T
P	■	R	■	T	■	R	■	E	■	C	■	A	■	H
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D	E	N	O	U	N	C	E	S	■	R	E	N	E	W
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L	I	B	E	L	■	A	S	H	M	O	L	E	A	N
A	■	L	■	E	■	D	■	I	■	A	■	D	■	G
Y	I	E	L	D	S	■	O	B	E	L	I	S	K	S

■	P	O	L	I	O	■	B	U	L	G	E	■	A	L	L	■	I	M	T	O
P	U	R	I	S	M	■	O	P	I	N	E	■	G	O	A	■	N	A	R	D
A	R	A	G	O	N	■	O	F	R	O	G	E	R	A	C	K	R	O	Y	D
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A	L	M	S	■	T	H	E	V	I	C	A	R	A	G	E	■	O	G	P	U
B	E	E	T	L	E	■	R	I	B	S	■	I	W	A	S	■	S	O	U	S
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A	N	T	I	■	L	E	E	■	R	H	O	D	A	■	T	E	R	E	T	E
B	O	S	C	■	F	A	N	■	S	E	W	E	D	■	S	T	A	S	H	■

DINING&DANCING
NIGHTLY

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ORCHESTRA
Monday + Tuesday At 8 P.M.

JAZZ&BLUES
Wednesday At 8 P.M.

AN EVENING OF
LA CAGE
Showtime - Thursday At 9 P.M.

LIVE DJ&VJ
Friday + Saturday At 11 P.M.

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daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Free D parking. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Jacket requested. New American. Spcls: grilled tuna on buckwheat noodles, portobello mushroom with poached chicken and snow peas, sauteed veal chop with ratatouille and fried baby beets. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m. Br Sun. 11 a.m.–3. L Mon.–Sat. 11:30–3. D daily 5–11. Pianist nightly 6–11. **(E)** **AE, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (708-7443). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Pre-theater D 5:30–6:30. Free parking through 6/30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D

5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M-E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Guitarist with buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.–Sat. 6–11:30. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. Roumanian. Spcls: Roumanian broilings, roast duck with stewed cabbage, Roumanian appetisers. Res. sug. D Mon.–Sat. 4–10:30, Sun. 3–9. Private parties for 80. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L

Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

OVO CAFE—1022 Third Ave., bet. 60th–61st Sts. (308-3775). Casual. Mediterranean. Spcls: couscous, whole wheat pizza, chicken a la Leila. Res. sug. Buffet L Mon.–Sat. 11 a.m.–4. Buffet Br Sun. 10 a.m.–4. D daily 4:30–11:30. Also **935 Broadway, at 22nd St.** (979-9795). **(M)** **AE, CB, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

THIRD AVENUE CAFE—1438 Thrid Ave., bet. 81st–82nd St.s. (988-1421). Casual. Continental. Spcls: fettucine with roasted pepper and gorgonzola, herb marinated chicken with Parisienne style vegetables in a fine herb broth, seared salmon with lemon and mint vinaigrette. L Mon.–Sat. 11 a.m.–3. Br Sun. 11–3. D daily 5–11. **(M)** **AE, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. L Mon.–Fri. 11:30 a.m.–4. D daily 4–10. Supper menu 10–midnight. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: rack of lamb in a chestnut meal crust, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

QUARTIERE—107-02 Queens Blvd., Forest Hills (718-520-8037). Casual. Northern Italian. Spcls: fresh pasta, brick-oven pizza, grilled salmon. Res. sug. L Mon.–Fri. noon–5, Sat.–Sun. 12:30 p.m.–1 a.m. D Mon.–Fri. 5–11:30. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

HOLIDAY FESTIVALS AND FAIRS—Music, food, and culture preside at the **Ninth Annual Czechoslovak Festival** on 5/26–27, from noon to dusk. At the Bohemian Hall and Park, 29-19 24th Ave. in Astoria. $6, children under 12 free (718-274-4925). . . .The Coalition for a Livable West Side holds its **Fourth Memorial Day Weekend Festival** on 5/25, 11 a.m.–6, on Broadway from 75th to 86th Sts. Free (764-6330). . . .The **Turtle Bay Fair** crams entertainment, shopping, and food from 42nd to 53rd Sts. along Second Ave. on 5/27, 11 a.m.–6. Free (684-4077). . . .Sunnyside Gardens Park, 48-21 39th Ave., holds its annual **Memorial Day Celebration/Giant Rummage Sale** on 5/25, 10 a.m.–7. Features a raffle, children's games, and a live band. Free (672-1555). . . .**The Canadian Air Force Snowbirds Jet Aerobatic Team** and the **U.S. Army Golden Knights Precision Parachute Jump Team** perform 5/26–27 at Astroland Park, Coney Island at 12:30. The Knights open the weekend with a performance on 5/25. Free (718-265-2100). . . .The **South Street Seaport Museum & Marketplace** celebrates the holiday weekend with free outdoor events, 5/25–27. 5/25: **New York Wooden Boat Festival,** 10 a.m.–5; and **Rollin' on the River,** a New Orleans music festival, 5–9. 5/26: **New York Wooden Boat Festival,** 10 a.m.–5; **The Ghost Net: An Environmental Sea Story,** a children's theater performance, 1–2; **Rollin' on the River,** 7:30–9:30; and fireworks over the East River, 9:30–9:50. 5/27: **New York Wooden Boat Festival,** 10 a.m.–5; and **Rollin' on the River,** 5–8:30. Free (732-7678).

PERFORMANCES—**Cirque du Soleil** continues performances through 6/2 at Battery Park City, Battery Place and West St. $7–$39.50; call for times (509-5550). . . .Keep in step with **National Tap Dance Day** and celebrate the 113th birthday of Bill "Bojangles" Robinson on 5/25 with the **Recreation of "Bojangles'" 1939 Dance Down Broadway.** Every half-hour, from 11 a.m. to 1. Locations: Lincoln Center Plaza steps, Columbus Circle, 50th and Broadway, 47th and Broadway, and 43rd and Broadway. Free (597-4613). . . .McGregor's Performance Bar, 15 St. Marks Place, hosts **The Full Moon Show,** a four-act performance featuring the Alien Comic (Tom Murrin) from 5/23–25 at 9. $10/two-drink minimum; reserve (674-1851).

CHELSEA/EL JICARAL SISTER CITY PROJECT—Two environmentalists discuss current ecological problems in Central America after a screening of **Environment Under Fire: Ecology and Politics in Central America.** At Wetlands, 161 Hudson St. (three blocks south of Canal St.), on 5/28 at 5:30. $5 (255-9236).

LECTURES—The New York Chapter of the Institute of Business Designers and the American Craft Museum present **Pioneers of Design** on 5/28 at 6 at the American Craft Museum, 40 W. 53rd St. Speakers include Olga Gueft and Joe Schwartz. $15, $10; reserve (956-3535). . . .The Municipal Art Society, 457 Madison Ave., presents a lecture on **Public Policy, Parks, and the Homeless** on 5/22 at 6. $5 (935-3960).

EXHIBITIONS—The Lesbian and Gay Community Services Center presents **New York in June: A History of the Lesbian and Gay Pride March,** an exhibition providing a 20-year overview of New York marches, 5/23–7/19. At 208 W. 13th St., Mon.–Fri., 4–6. Free (620-7310). . . .Roy Mittelman captures a vibrant culture in **The Bitter and the Sweet: Photographs of Contemporary Jewish Life in Morocco,** opening 5/22 at Yeshiva University Museum, 2520 Amsterdam Ave. at 185th St. Runs through 9/1; call for hours. $3, $1.50 (960-5390). . . .Cooper Union presents its **132nd Annual Student Art & Architecture Exhibition,** 5/28–6/20, at 7 E. 7th St. and Third Ave. Hours: Mon.–Fri., 11 a.m. to 7, and Sat., 11 a.m. to 4 (closed 6/14–15). Free (353-4200). . . .**The Washington Square Outdoor Art Exhibit** opens 5/25–27 and 6/1–2 in Greenwich Village, from noon to dusk. Call for locations; free (982-6255).

BENEFITS—The Whitney Museum of American Art, Madison Ave. at 75th St., holds its benefit, **The Great American Shoot-Out** on 5/22 at 9. $85, $75; reserve (570-3672). . . .The junior committee of the Samuel Waxman Cancer Research Foundation stages its spring benefit, **Nautical Night,** at the Central Park Boathouse on 5/22 at 7:30. $100, $75; reserve (362-4060). . . .**The New York Library for the Performing Arts** commemorates its 25th anniversary with a celebration on 5/23 at the main library, Fifth Ave. at 42nd St., at 7. Cocktails and dinner will be followed by a dance featuring Tito Puente and his Orchestra in the Celeste Bartos Forum. $500–$1,000; dance only $75; reserve (930-0730). . . .Victim Services Agency holds **Carnevale di Venezia,** a benefit for victims of rape, domestic violence, and other assaults, at Universalist Church, Central Park West at 76th St., on 5/22 at 7:30. $150, $75 (for those under 35); reserve (577-7400). . . .The American Cancer Society hosts its **Athletes Against Cancer Golf Classic** *on 5/23 at the Plandome Country Club in* Manhasset, L.I. at 10 a.m. $400; reserve (586-8700).

TOURS

ELLIS ISLAND TOURS—5/26, 27, 30, 31 at 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Includes the Holocaust Museum and an archeological dig followed by a visit to Ellis Island. $20. . . .5/26, 27, 6/16 at 2, **Lower East Side:** a tour of the area focusing on Jewish History (718-951-7072).

EYE ON ART—5/22 at 11 a.m. and 6, "Dealer's Delight," a behind-the-scenes look at uptown private dealers with specializations ranging from old masters to contemporary art. $32; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—5/26 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #2." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

LOWER MANHATTAN—5/26 at noon, a tour of the the old Dutch town of New Amsterdam with Joyce Gold. Meet at Trinity Church on Broadway and Wall St. $10 (242-5762).

ADVENTURE ON A SHOESTRING—5/24 at 6:30, a stroll across the **Brooklyn Bridge** on its 108th birthday. . . .5/25 at 3, a tour of **Millionaire's Mile,** along Fifth Ave. from 59th to 79th St. Each, $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . Every Sun. at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . .5/26 at 2, **Pathway to Freedom: An African-American Heritage Tour.** A tour through the free African-American community of 19th century New York. Each tour $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 5/26 from 10 a.m. to 1:30, **The Great White Way Revival: The Theater District,** *from Ziegfeld's Theater to the Old Hudson* Theater. . . .5/26 from 11 a.m. to 3, **Millionaire's Mile: Fifth Avenue Mansions;** each $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 5/25 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 5/26 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes . . . 5/25 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet at St. Luke's Church on Hudson and Grove Sts. for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 5/25 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .5/26 at 2: **Brooklyn Heights;** explore New York's first historic district. . . .5/25 at 1: **Village Brunch Tour;** start with brunch at the Sazerac House, followed by an historic tour of Greenwich Village. $15.

CENTRAL PARK—**Walks and Talks** on 5/26: "Kidding Around," learn how southern Central Park was designed for children. Meet at the Dairy, mid-park at 65th St., at 2. Free.

NATURE WALKS—At **Brooklyn Botanic Garden,** 1000 Washington Ave. Brooklyn (718-220-8616): 5/16–6/13: **Twilight Garden Tours:** Thursday from 6:30 to 8:30, explore areas of the Garden after hours. $9. . . . At **New York Botanical Garden,** 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3. 5/25 at 7 a.m., **Great Saunter,** join Mayor Dinkins, Pete Seeger, Ruth Messinger, and others on a walk around the 32-miles of Manhattan waterfront in an effort to save our shores. Begin at Fulton and Water Sts. or various check-points along the way. Call 663-2167 for details.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 5/25 at 1, **Murray Hill,** meet at northeast corner of Park Ave. and 33rd St. . . .5/26 at 1, **Yorkville and Silk Stocking District,** meet at the westside of 58th St. and Fifth Ave. $1 (228-3698).

URBAN TRAIL CONFERENCE—For information on out-*of-town hikes: Bowling Green Station,* Box 264, N.Y., N.Y. 10274 (718-274-0407). 5/26 at 11, a tour of the Battery Park, TriBeCa, and Chinatown. $3; call 718-720-1593 for meeting place.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details (718-291-6825). Most walks are 11:45 a.m.–3:45. 5/25, Cunningham Park, Queens. 5/26, Prospect Park, Brooklyn.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 5/22, 23 at 7:40 vs. Chicago. 5/24 at 7:40; 5/25, 26 at 1:40 vs. St. Louis. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 5/27 at 1; 5/28, 29 vs. Boston.

HANDBALL—National USHA One-Wall Tournament, Surf Ave. at W. 5th St. (718-627-9691), Brooklyn. 5/24–27.

HORSE RACING—**Belmont Spring Meeting,** through 7/22 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

SNEAKERS—Pop-rock musical reflecting the humorous and sometimes difficult aspects of being a kid in the '90s; for ages 4–10. 5/26 at 2. Producers' Club, 358 W. 44th St. (734-0535). $8; adults $10; reserve.

YOUNG TAP DANCERS RECOGNITION DAY—Watch some performers do their thing; awards will be presented by *Black and Blue*'s Buster Brown. 5/23 at 4:30. Harbor Performing Arts Center, 1 E. 104th St. at Fifth Ave. (427-2244). Free.

NEW YORK PUBLIC LIBARY—Preschool Story Time. Presented by Getchie Argetsinger; for ages 3-5. 5/22 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030). Free. . .**Animal Show.** Children of all ages are invited to meet Theo Powell and some of his furry and not-so-furry friends: guinea pig, toad, rabbit, chameleon, monitor lizard, grass snake, python, and domesticated rat. 5/23 at 4. 67th St. Branch, 328 E. 67th St. (734-3910). Free; reserve.

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten through 12th grade: portraits, masks, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathes" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

BOOKS OF WONDER—Meet Joanna Cole and Bruce Degan, author and illustrator of the *Magic School Bus* series. Help the illustrator decide how to sketch new clothes for Mrs. Frizzle. 5/25 at noon. 132 Seventh Ave. at 18th St. (989-3270). Free. . ."Storytelling Sunday" for ages 3 and up. Sun. at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

CIRQUE DU SOLEIL—Through 6/2. See OTHER EVENTS, page 103.

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, Christen Tassin from *Les Miserables*, and Lance Robinson of *The Will Rogers Follies*; for ages 5 and up. Saturdays, seating at 11 a.m, followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). $8, plus $6 minumim for brunch; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth; for all ages. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with help from the audience; for ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Bob McAllister and Imam lead this magic matinee—an hour-long show with audience participation and prizes; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Little Red Riding Hood,** Sat. and Sun. at 1:30, and **Hansel and Gretel,** Sat. and Sun. at 3; through 6/16. 39 Grove St. (765-9540). $6; reserve.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house; for ages 3 and up. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30, also Sun. at 3; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

BIG APPLE CIRCUS—"Ballerinas, Horses and Clowns… The Golden Age." See tight-wire tumblers, dancing elephants, and pigs that hurtle through hoops, all under the watchful eye of ringmaster Paul Binder. A tribute to the golden age (1850–1914) of circus. 5/22 at 7:30; 5/23, 24 at 10:30 a.m. and 7:30; 5/25 at 2 and 7:30; 5/26, 27 at 12:30 and 4; 5/28 at 10:30 a.m. Great Kills National Recreation Area, off Hylan Blvd., Staten Island. (268-0055). $8-18.

CENTRAL PARK PROGRAMS—The Dairy: When Central Park Was New. Make 19th century toys and learn about the Park's history with Dora Simpson; forages 5–11. 5/26 at 1:30. 65th St., mid-park (397-3165). Free; reserve. . .**Belvedere Castle: Rapunzel's Blues.** The leading lady of Grimm's fairy tale will let down her hair (two hundred yards of fabric sculpture) to music ranging from tangos and waltzes to jazz, creating a fresh interpretation of this classic story. Performed by the Cirque Gregoire. 5/26, 27 at 1 and 3. Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). Free.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects. Saturdays from 10–11:30 a.m. 5/25: **The Adventures of Superman.** $5; advance tickets recommended (752-4690). . .Television adaptations of classic children's books. **Saturday Screenings: Anne of Green Gables; Mama Don't Allow.** 5/25 at 12:30 and 3:30; museum admission. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

SOUTH STREET SEAPORT MUSEUM—The Ghost Net: An Environmental Sea Story. Children can learn about our sea friends's struggle for survival with Sea Magic the dolphin, hungry Sea Star, the Mermaid Queen, Slimy Sludge, and a giant horseshoe crab. Presented by the Grumbling Gryphons. 5/26 at 2. Outdoors on John St. at the Seaport. Free. . .**Balancing Fishers.** Create a balancing toy that might have been found in a Spanish fishing village; for ages 6–12. 5/26 at 2; museum admission. Exhibits: **First Encounters**—Spanish Explorations in the Caribbean and U.S., 1492–1570. The largest traveling exhibition in the country on the Spanish exploration details the voyages of Christopher Columbus and Juan Ponce de Leon. **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticket-booth. (669-9400). Hours: Daily, 10–5. $3; adults $6.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit orientation trainer or board one of the first 707 jetliners, an El Al nose and cockpit section on display in Technologies Hall. Exhibits: **Spy in the Sky**—The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. **War in the Gulf: The Liberation of Kuwait**—Chronicles the Gulf war through models, uniforms, maps, and charts. **The Battle of Britain**—Includes Winston Churchill's "This was their finest hour" address, historical footage in documentaries, and artifacts of the time. **Proudly We Served**—Photographs depict the black presence in the U.S. Navy. W.46th St. and Twelfth Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

BROOKLYN CHILDREN'S MUSEUM—African Dances. The Batoto Yetu dance company, made up of children 4–13, will perform in traditional costumes, make-up, and masks. 5/25 at 3; museum admission. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

BROOKLYN'S HISTORY MUSEUM—Posing With the Past. Learn about daguerreotypes, tin types, and other kinds of portraits with a treasure hunt, slide show and finally a chance to create your own portrait. 5/26 at 2. Additional $1; reserve. 5/19 at 2. 128 Pierrepont St. (718-624-0890). Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

STATEN ISLAND CHILDREN'S MUSEUM—Stars in the Afternoon Concert. Singer/storyteller Bill Harley, known for his album, "50 Ways to Fool Your Mother" will delight young and old. Harley plays guitar, banjo, and piano, and likes to remind adults of how it was growing up. 5/26 at 2. Veterans Memorial Hall, next to the museum. Snug Harbor, 1000 Richmond Terrace (718-273-2060). Concert, $7. Hours: Wed.–Fri. 1–5; Sat. and Sun. 11 a.m.–5. $2.

BOOKS

ROOT-A-TOOT-TOOT, by Anne Rockwell. Preschool. Macmillian, $12.95.

SAILING TO THE SEA, by Mary Claire Helldorfer; illustrated by Loretta Krupinski. Preschool–Grade 3. Viking, $13.95.

REMBRANDT'S BERET, by Johnny Alcorn; illustrated by Stephen Alcorn. Grades 1–3. Tambourine Books, $13.95.

MOZART TONIGHT, by Julie Downing. Grades 2–4. Bradbury Press, $15.95.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 5/22: Voodoo Rhythm Kings. 5/23: David Bennett Cohen. 5/24, 25: Carey Bell and Tough Luck. 5/26: Rocky Jr. and the Marked Deck. 5/27: Blues jam with David Bennett Cohen. 5/28: Public Service. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 5/22: Chris De Rose. 5/23: The Rough Riders. 5/24: Joey Cavasino Quartet. 5/25: The F.B.D. Jazz Quartet. 5/26: Pucci Amanda Jhones. 5/27: Central Park West Jazz Ensemble. 5/28: Bill Nelson. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 5/22–25: Freddie Redd Trio with Walter Booker on bass and Jimmy Cobb on drums, Junior Cook joins them on 5/24, 25. 5/26: Tamm E. Hunt and Her Trio. 5/27: Don Friedman Trio. 5/28–30: Jazz Guitar Summit with Vic Juris, Rodney Jones, and Gene Bertoncini. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/26: Carmen McRae. 5/27: Conrad Herwig Quartet. 5/28–6/2: George Howard. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/22: Willie Nile. 5/23: Ray Manzarek and Michael McClure. 5/24, 25: Betty Carter. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 5/25: Pianist James Williams with Calvin Newborn on guitar and Ira Coleman on bass. 5/26: Santi Debriano, Mauricio Smith, Danilo Perez and Tommy Campbell. 5/27–6/1: Pianist Mulgrew Miller with Robert Hurst on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 5/26: George Mraz Quintet with Randy Brecker, Bob Mintzer, Richie Beirach and Al Foster. 5/27: Clifford Jordan Big Band. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 5/23: Steel Chicken with William Berlind, Colin McGrath, Alex Rabb and Larry Santiago. 5/24: Jeff Williams, Ben Monder, and Scott Colley. 5/25: Mike Clarke Trio. 5/28: *The CoffeHouse Years of Dig Rezod,* the return of Janet Coleman and David Dozer in their dada beatnik cabaret. **AE, DC, MC, V.**

COYOTE CLUB—215 W. 76th St. (787-3100). 5/22: Surreal McCoys. 5/23: Jon Cleary and His Hot Rice Revue. 5/24: High Lonesome. 5/25: Tommy Rivers and the Rapids. 5/26: Jammin' with Bonnie Rae and Hell Bent. 5/27: Old Joe Bones. 5/28: Neal Black and the Preachers. Mon.–Thu. from 9, Fri.–Sat. from 10, Sun. from 8. **No credit cards.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 5/22: Joan Osborne. 5/23: Loup Garou. 5/24: The Surreal McCoys. 5/25: The Second Step. 5/27: New Voices of Freedom. 5/28: Skip Brevis and the Stingers. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/24: Button accordionist John Whelan. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/26: George Coleman. 5/27: The Les Paul Trio. 5/28–6/2: The Randy Weston Trio. Tue.– Sun. at 8 and 10. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 6/6: Dave McKenna. Sets Tues.–Sun. at 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/22: Pete Malinverni. 5/23–25: Lynne Arriale Duo. 5/26: Dave Berkman Duo. 5/28, 29: Ray Gallon. **Upstairs:** 5/24 at 8: Rose; followed by K.Z. Stella at 10. 5/25 at 8: Leila Florentino; followed by Cabaret with Tina Fabrique, Gemma, Susie Essman, and Scott Blakeman at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 5/22: Jon Burr Society. 5/23: Virg Dzurinko Quartet. 5/24: Gwen Cleveland Quartet. 5/25: Judy Barnett Quartet - J's 6th Anniversary Party. 5/28: Joel Forrester. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 5/22–25, 29–6/1: Pianist Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/22: Big Combo Series: Rock n' Roll Spectacular. 5/23: "Bread To The Bone"; Ivo Perelman Quartet. 5/24: Bianca "Flystrip" Miller: Amy Allison and the Maudlins; Oren Bloedow. 5/25: Jean-Paul Bourelly and the Blue Wave Bandits. 5/26: Celebrating The Year of Tibet with Nawang Khechog; Sachi Hayasaka. 5/27, 28: Triad: Geri Allen, Mark Baston, and Scott Baston. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 5/22: Big Duck. 5/23, 24: Johnny "Clyde" Copeland. 5/25: Popa Chubby. 5/26: Blues Band featuring Chris Carter. 5/27: Cilla and the Rhythm Kings. 5/28: Tout Le Monde featuring Kevin Harris, Cornelius Bumpus, Ricky Williams, Kevin Hupp, Stu Woods, an Jeff Campbell. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *A Celebration of Jelly Roll Morton and His Red Hot Peppers* with Terry Waldo at the piano. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Kindred Group followed by Tropical Force Band. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: *Cut The Ribbons*, musical revue; Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 5/22: Bobby "Blue" Bland with guest Kenny Garrett; Jimmy McGriff with guests The Harper Brothers; Elvin Bishop with guest Arthur Blythe. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/22: Bitten and Scratched. 5/23: The Tempted. 5/24: Four Sticks. 5/25, 26: Mazarin. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 5/26: Ralph Moore Quintet with Steve Nelson, Renee Rosnes, Peter Washington, and Billy Drummond. 5/27: Music of Gil Evans played by the Monday Night Orchestra. 5/28–6/2: James Moody Quartet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/23–25: "The Weather Girls" featuring Izora. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 5/22: The Bennett Brothers. 5/23: The Alleygators. 5/24: Tap-N-Blues. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 5/22: Zen for Primates; Wacky Child. 5/23: Ambition; Reverned Tribble and the Angels; The After Midnight Rock Jam. 5/24: Chain O' Fools. 5/25: The Steve Luongo Project. 5/26: Jon Paris. 5/27: The Hellhounds. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. 5/27: Toshiko Akiyoshi/Lew Tabackin 16-Piece Orchestra. 5/28: Roy Gerson Swingtet. **Downstairs:** 5/23: Microscopic Sextet. 5/27: "Salsa Meets Jazz" with Oscar D'Leon and his orchestra, Jose Alberto "El Canario" and guest soloist Steve Turre. **Terrace:** 5/22–26: Fred Hirsch Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/26: Dorothy Donegan Trio. 5/27: The Vanguard Jazz Orchestra. 5/28–6/2: Red Holloway Quartet. **No credit cards.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 5/25: Pianist Kirk Lightsey with Cecil McBee on bass. 5/28–6/1: Pianist Kirk Lightsey with Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 5/22: Al "Slim" Wilcox. 5/23: Mumbo Gumbo; Jerry Jeff Walker and The Lost Gonzo Band. 5/28: 5 Chinese Brothers; "Guitar Hero" Scott Henderson. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). A new bar/restaurant featuring "A Little Country in the City" series. 5/25: Dixie Doughboys. 6/1: Peach Fish Pie. Sets from 9. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/26: Mark Cohen, Richie Gold, Danny Curtis, Scott Bruce, Bob "In Your Face" Golub, Willie Asbury, and Al Romero. 5/27–6/2: Rick Vos, Mike Eagan,

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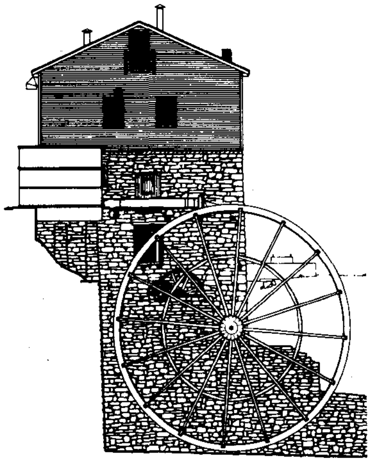

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Jim Mendrinos, Al Romero, Danny Curtis, Scott Bruce, Richie Gold and Willie Asbury. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 5/22: Magicians Mark Mitton, Imam and Torkova. 5/23: Magicians Eric DeCamps, Torkova and Imam. 5/24, 25: Magicians Bob McAllister, Peter Kougasian and Imam with comedian/juggler Fred Anderson and pianist Rich Sanders. 5/28: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/26: Comedians Hugh Fink, Milt Abel, Taylor Mason and Eddie Brill. 5/28–6/2: Milt Abel, Frank Santorelli, Peter Fogel, and Adrianne Tolsch. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to the Bobby Cole Swing Trio, through 6/1. Wed.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/22: Fat Back Band. 5/23: Dream Warriors and Gang Starr. 5/25: Outra Banda. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Dance and dine to The Tony Sotos Music every Wed.–Fri. from 7–11, through 5/31. **AE, CB, DC.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 6/2: *Call Me Ethel ...Merman, That Is*, starring Rita McKenzie, shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun at 5. 5/26 at 3 and 7: Marnie Nixon in *Marnie Nixon ....Out Front*. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 5/22: Jaymie Meyer with pianist Paul Trueblood. 5/23: Paulette Attie. 5/24: Deborah DiIorio. 5/25: Lenore Evans. 5/28: Nina Murano. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/22: *On Off-Broadway*, musical revue; Scared Scriptless, comedy. 5/23: Lauren Mufson; Joe Posa. 5/24: Lauren Mufson; Leanne Kibbe. 5/25: Hartley & Hughes; "Always, Patsy Cline" with Rainie Cole as Patsy Cline. 5/26: Catherine Sladowski. 5/27: Jana Robbins; Rebecca Roach. 5/28: The Dweebz; Beth Ravin. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 5/22: Marieann Meringolo; *Stars of Tomorrow*, variety revue. 5/23: Ed Barrett; Michael Shaffer. 5/24: *Happily Ever After In Hell*, musical revue; *The Tacky Lounge Revue*. 5/25: Amsterdam & Price; Gotham City Improv. 5/26: *Mother Luna*, musical revue; Private Parts, improvisation. 5/28: Some Assembly Required, improvisation; Fourte. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 5/22: Elizabeth Aiello; Martha Lorin. 5/23: Sarah Zahn; Porgy & Bess: A Cabaret Concert. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 5/23: John O'Brien. 5/24: Mila Anatoli; Anne Mulhall. 5/25: *Gonna Build A Mountain*, musical revue; "St. Louie Woman" with Kate Lyn Reiter and Amy Coleman. 5/26: "St. Louie Woman." **No credit cards.**

JEWEL BOX CABARET—323 W. 44th St. (262-3482). Romantic atmosphere with candlelight dining in the heart of the theater district featuring comedienne Pudgy, through 6/22. Shows Wed.–Thu. at 10, Fri. at 8 and 11, Sat. at 9 and midnight. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/22: Brian Damson with pianist Christine Talbott. 5/23: Maxine McCants with The David Lahm Trio. 5/24: Marianne Kent with Dean Burris Duo. 5/28: John Meyer with *How I Became A Songwriter*. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 6/30: Singer-pianist Chris Barrett Celebrates Cole Porter, Tue.–Thu. 8–midnight, Fri.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 6/8: Singer Maureen McGovern with pianist composer Jeff Harris, Jay Leonhart on bass and Ken Hitchcock on saxophone. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid*, Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

HOTEL ROOMS

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 6/29, Tue.–Sat. at 9:30 and 11:30: Bobby Short returns with his sophisticated medley of songs. **Bemelmans Bar:** Through 6/29, Tue.–Sat. 9:30–12:45: Barbara Carroll. **AE, CB, DC, MC, V.**

EMBASSY SUITES—1568 Broadway at 47th St. (719-1600). **Fosse's:** *42nd Street and Other Music of the Night*, musical revue starring Mark Andersen and Linda Hartley. Shows Fri.–Sat. at 9. **AE, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays American and European tunes, Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

SYMPHONY CAFE—960 Eighth Ave., at 56th St.(379-9595). Composer-singer-pianist Irving Fields performs every Fri. and Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM;
1560 AM

Wed., May 22

2:00/WNCN—Gershwin: *Rhapsody in Blue;* **Telemann:** Qt. for Flute, Oboe, and Strings in G.

WQXR—J. Haydn: String Qt. in G, Op. 54.

WNYC—The Minnesota Orchestra. **Strauss:** Serenade for Winds, Op. 7; **Boccherini:** Cello Cto. in B-Flat; **Shostakovich:** Cello Cto. No. 1.

3:00/WNCN—Chopin: Etude No. 12 in c, Op. 10, "Revolutionary."

WQXR—Albinoni: Oboe Cto. in B-Flat, Op. 7.

4:00/WNCN—Mussorgsky: *Night on Bald Mountain.*

WQXR—Rossini: *Semiramide,* Ov.; **C.P.E. Bach:** Sym. in G.

5:00/WNCN—Gershwin: Three Preludes for Piano.

WQXR—Ravel: *La Valse;* **Schroter:** Piano Cto. No. 3 in C.

6:00/WNCN—Offenbach: *Bluebeard,* Ov.; **J. Williams:** *Cowboys,* Ov.

7:00/WNCN—J. Clarke: Trumpet Suite in D; **Mozart:** Violin Sonata in C.

8:00/WNCN—Vogler: Sinfonia, "La Scala"; **Bach:** Sonata No. 5 in C.

WQXR—The Metropolitan Opera (simulcast with channel 13). **Verdi:** *Un Ballo in Maschera.* Cast: Pavarotti, Millo, Nucci, Blackwell, Quivar; conductor: Levine.

WNYC—Copland: Sextet; **Milhaud:** *Suite Française.*

9:00/WNCN—Schumann: Sym. No. 4 in d, Op. 120.

Thu., May 23

2:00/WNCN—Ponchielli: *La Gioconda,* "Dance of the Hours."

WQXR—Dvorák: *The Hero's Song;* **Howarth:** *Rose Without a Thorn,* Suite.

WNYC—The St. Louis Symphony Orchestra. **Ginastera:** Piano Cto. No. 1; **Beethoven:** Sym. No. 3.

3:00/WNCN—Mozart: Divertimento in E-Flat; **Marsh:** Sym. No. 4 in F.

WQXR—J. Haydn: Piano Cto. in D; **Korngold:** *Of Human Bondage.*

4:00/WNCN—G. Gabrieli: *Canzon XV;* **Khachaturian:** *Gayne,* Ballet Suite.

WQXR—Beethoven: *Léonore Overture,* No. 1; **Liadov:** *The Enchanted Lake.*

5:00/WNCN—Bach: Toccata and Fugue in d; **Naumann:** *Amphion,* Ov.

WQXR—Abel: Sym. No. 3 in D; **Lehár:** *Gypsy Love,* Waltzes.

6:00/WNCN—Barber: Adagio for Strings, Op. 11.

7:00/WNCN—Vivaldi: Cto. for Two Horns in F; **Mozart:** String Qt. No. 8 in F.

8:00/WNCN—J. Haydn: Sym. No. 58 in F; **M. Haydn:** Qt. for English Horn and Strings in C.

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67; **Rameau:** Cto. Grosso No. 1.

Fri., May 24

2:00/WNCN—Crusell: Cto. for Clarinet No. 1 in E-Flat, Op. 1; **Rossini:** String Sonata No. 2 in A.

WQXR—J. Haydn: Sinfonia Concertante in B-Flat; **Beethoven:** Violin and Piano Sonata No. 2 in A, Op. 12.

WNYC—The St. Paul Chamber Orchestra. **C.P.E. Bach:** Sym. No. 5; **Mozart:** Piano Cto. No. 20.

3:00/WNCN—J. Haydn: Cto. for Piano No. 4 in C.

WQXR—Copland: *Billy the Kid,* Ballet Suite.

4:00/WNCN—Chopin: Waltz No. 2 in c-sharp, Op. 64.

WQXR—Moeran: Second Rhapsody; **Hebden:** Cto. No. 2 in C for Strings.

5:00/WNCN—Debussy: *The Afternoon of a Faun,* Prelude.

WQXR—Vivaldi: Cto. in d for Viola d'Amore, Lute, and Strings.

6:00/WNCN—Liszt: "Hungarian" Rhapsody No. 2 in c-sharp; **Delibes:** *Sylvia,* "Procession of Bacchus."

7:00/WNCN—Mozart: *Sleigh Ride;* **J. Haydn:** Cto. for Piano No. 4 in G.

8:00/WNCN—Quantz: Cto. for Flute No. 116 in D; **Vivaldi:** Cto. for Bassoon in B-Flat.

WNYC—"Masterwork Hour." **Bach:** Solo Violin Partita No. 2.

9:00/WNCN—Mendelssohn: Sym. No. 4 in A, "Italian," Op. 90.

WQXR—The Paris Orchestra. **Bartók:** Dance Suite.

Sat., May 25

10:00 a.m./WNCN—Mozart: Sym. No. 31 in D, "Paris."

WQXR—Mozart: Serenade No. 9 in D.

11:00 a.m./WNCN—Hummel: Cto. for Trumpet in E-Flat.

WQXR—Chopin: Piano Cto. No. 1 in e, Op. 11; **Albéniz:** *Suite Espanola.*

12:00/WNCN—Prokofiev: *Love for Three Oranges,* Suite, Op. 33; **Telemann:** Cto. for Recorder in C.

WQXR—Mahler: Sym. No. 1 in D.

1:00/WNCN—Mussorgsky: *Pictures at an Exhibition.*

WQXR—Tchaikovsky: Violin Cto. in D, Op. 35; **Bach:** "Brandenburg" Cto. No. 6 in B-Flat.

2:00/WNCN—Vivaldi: Cto. for Bassoon in F.

WQXR—Gershwin: *Porgy and Bess,* "Catfish Row."

3:00/WNCN—J. Haydn: Cto. for Flute and Oboe No. 4 in F.

WQXR—Orff: *Carmina Burana,* "In Springtime."

4:00/WNCN—Handel: *The Messiah,* "Halleluiah Chorus."

WQXR—Beethoven: Sym. No. 4 in B-Flat, Op. 60; **Rodrigo:** *Fantasy for a Gentleman.*

5:00/WNCN—Vivaldi: Cto. for Violin No. 6 in A, "La Cetra," Op. 9; **Albinoni:** Cto. for Oboe in B-Flat, Op. 7.

WQXR—Copland: *Appalachian Spring;* **Mozart:** Clarinet Cto. in A.

6:00/WNCN—J. Haydn: String Qt. No. 3 in G, Op. 9; **Hummel:** Piano Sonata No. 9 in C.

WQXR—Mendelssohn: *A Midsummer Night's Dream,* Incidental Music, Op. 21.

7:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26; **M. Haydn:** Sym. No. 41 in F.

WQXR—Brahms: Sym. No. 1 in c; **Delius:** *Summer Evening.*

8:00/WQXR—The Cleveland Orchestra. **Saint-Saëns:** Piano Cto. No. 2 in g, Op. 22; **Rachmaninoff:** Sym. No. 2 in e, Op. 27. Conductor: Ling.

9:00/WNCN—Schubert: Piano Qnt. in A, "Trout."

Sun., May 26

10:00 a.m./WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Vivaldi:** Cto. for Two Mandolins in C.

WNYC—Rachmaninoff: Preludes, Ops. 23 and 32.

WQXR—Ravel: *Mother Goose;* **Sibelius:** Violin Cto. in d, Op. 47.

11:00 a.m./WNCN—Danzi: Wind Qnt. in g, Op. 56; **Vivaldi:** Recorder Sonata in g.

WQXR—J. Haydn: Sym. No. 94 in G, "Surprise."

12:00/WNCN—Rossini: *William Tell Overture;* **J. Haydn:** Cto. for Two Horns in E-Flat.

1:00/WNCN—The Chicago Symphony Orchestra. **Brahms:** Sym. No. 1 in c, Op. 68.

WQXR—Schumann: Sym. No. 1 in B-Flat.

2:00/WQXR—Rachmaninoff: Piano Cto. No. 2 in c; **Mozart:** Sym. No. 40 in g.

3:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat.

WQXR—Bach: Cto. in d for Two Violins.

4:00/WNCN—Vivaldi: Cto. for Oboe in g.

WQXR—Schubert: Qnt. in A, "Trout."

5:00/WNCN—J. Haydn: Cto. for Piano No. 10 in C; **Abel:** Sym. No. 4 in F.

WQXR—Beethoven: *Egmont Overture;* **Tchaikovsky:** Sym. No. 6 in b, "Pathétique."

6:00/WNCN—Rossini: *Barber of Seville;* **Millares:** Fantasia for Trumpet in A-Flat.

7:00/WNCN—Liszt: *Les Préludes.*

8:00/WQXR—"Sunday Night Opera House." **Berlioz:** *Béatrice et Bénédict.* Cast: Baker, Tear, Eda-Pierre, Watts, Allen, Bastin, Lloyd, Van Allen; conductor: Davis.

9:00/WNCN—Mozart: Sym. No. 41 in C, "Jupiter."

Mon., May 27

2:00/WNCN—Beethoven: Violin Sonata No. 8 in G, Op. 30; **J. Haydn:** Divertimento for Winds No. 7 in C.

WQXR—Beethoven: Sym. No. 6 in F, "Pastoral"; **Ravel:** *La Valse.*

WNYC—The Pittsburgh Symphony Orchestra. **Chopin:** Piano Cto. No. 2; **Brahms:** Serenade No. 1.

3:00/WNCN—Mozart: Sonatina for Piano No. 1 in C.

WQXR—Bach: Orchestral Suite No. 3 in D, "Air"; **Brahms:** Piano Cto. No. 2 in B-Flat, Op. 83.

4:00/WNCN—Bazzini: *Dance of the Goblins.*

WQXR—Mozart: Sym. No. 41 in C; **Saint-Saëns:** *Carnival of the Animals.*

5:00/WNCN—Handel: *Water Music,* Suite No. 2 in D; **J. Strauss:** *Gypsy Baron,* Ov.

WQXR—Schumann: Cello Cto. in a; **Beethoven:** Sym. No. 5 in c, Op. 67.

6:00/WNCN—Rossini: *The Thieving Magpie,* Ov.; **Khachaturian:** *Spartacus,* Adagio.

7:00/WNCN—J. Haydn: Cto. for Flute and Oboe No. 5 in F; **Mozart:** March in D.

8:00/WNCN—C. Stamitz: Cto. for Flute and Oboe in G.

WNYC—Tailleferre: String Qt.; **Martinu:** Piano Cto. No. 4.

9:00/WNCN—The Brooklyn Philharmonic Orchestra. **Rodrigo:** *Fantasy for a Gentleman.*

WQXR—The Boston Symphony Orchestra. **Bruckner:** Sym. No. 8. Conductor: Wallberg.

Tue., May 28

2:00/WNCN—Handel: *Music for the Royal Fireworks.*

WQXR—Vanhal: Violin Cto. in G; **Schumann:** *Manfred Overture,* Op. 115.

WNYC—The Brooklyn Philharmonic Orchestra. **Schnittke:** Violin Cto. No. 4.

3:00/WNCN—J. Haydn: Divertimento for Winds in D.

WQXR—Tchaikovsky: *Sleeping Beauty,* Excerpts; **Bach:** "Brandenburg" Cto. No. 2 in F.

4:00/WNCN—Gounod: *Funeral March of a Marionette.*

WQXR—Mozart: Sym. in a; **Strauss:** *The Blue Danube Waltz.*

5:00/WNCN—Wagner: *The Flying Dutchman,* Ov.; **Vivaldi:** Cto. No. 3 in G, Op. 3.

WQXR—Pachelbel: Suite in B-Flat; **Weber:** *Der Freischütz,* Ov.

6:00/WNCN—Chopin: Etudes Nos. 3 and 4 in E, Op. 10.

7:00/WNCN—Telemann: Cto. for Flute in G.

8:00/WNCN—Poulenc: *Les Biches.*

WFUV—"A Box at the Opera." **Prokofiev:** *The Flaming Angel.*

9:00/WNCN—Kodaly: *Háry János Suite.*

WQXR—Dvorák: String Qt. in C, Op. 61; Qnt. in A, Op. 81.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAY 22

8:00 p.m.
2 The American Memory Test. Step right up and test your memory with Alex Trebek, who uses historical footage, re-enactments, and modern graphics to find out what you remember and what you don't—and, if you're bent on playing *Jeopardy* one day, how to remember better. (1 hr.)

5 The Big Chill (1983). Okay, so it's a knockoff of John Sayles's *Return of the Secaucus* 7, but this reunion of college pals from the sixties is at least entertaining, and there's some fine ensemble comedy. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, JoBeth Williams, and Meg Tilly. Lawrence Kasdan directed. (2 hrs.)

11 Vendetta. The conclusion of a new two-part TV movie starring Eli Wallach, Eric Roberts, Carol Alt, and Nick Mancuso. A young woman whose father has been murdered marries the son of a Mafia don, who turns out to be her father's killer. (2 hrs.)

13 49 Great Performances—"A Masked Ball From the Metropolitan Opera." Pierro Faggioni's recent production of Verdi's *Un Ballo in Maschera*, featuring Luciano Pavarotti, Aprile Millo, Harolyn Blackwell, Florence Quivar, and Leo Nucci. James Levine conducts; directed by Brian Large. (2 hrs. 30 min.)

FAM Western Union (1941). Fritz Lang directed this exciting Zane Grey story about the early days of the telegraph. Starring Robert Young, Dean Jagger. (2 hrs.)

9:00
2 48 Hours. A special edition called "For Better, for Worse," about the intricacies of modern romance and marriage, including prenuptial agreements, surveillance of prospective mates, and quickie divorces. (2 hrs.)

10:00
A-E Living Dangerously—"Voyage of the Sarimanok." A documentary film of the grueling sea journey that was a re-creation of the ancient migration from what is now Indonesia across the Indian Ocean to Madagascar. (1 hr.)

10:30
13 49 Encore! "The Final-Round Performances of the Eighth Van Cliburn International Piano Competition." Brazilian pianist Jose Carlos Cocarelli plays Brahms's Piano Concerto No. 1 in d, accompanied by Stanislasw Skrowaczewski and the Fort Worth Symphony Orchestra. (30 min.)

1:00 a.m.
13 The Kitchen Presents. Three collaborations between French and American artists, including one project by composer John Zorn and video artist Robert Cahen. (30 min.)

THU., MAY 23

7:30 p.m.
9 The **New York Mets**, fresh from a West Coast road trip, settle in at Shea. Tonight they play the **Chicago Cubs**. Next, the **St. Louis Cardinals** are in town, taking on the Metropolitans Friday at **7:30 p.m.** and Sunday at **1:30 p.m.** By Tuesday, the Mets are back in Chicago to play the Cubbies again, at **8:00 p.m.**

8:00
13 Mystery!—"Inspector Morse: The Infernal Serpent." The series concludes with Morse on the trail of journalist Sylvie Maxton, who he suspects is behind the Copley-Barnes family mystery. Starring John Thaw. (1 hr.) Also shown at **9:00** on **21** and **49**, Friday at **9:00 p.m.** on **50**, and Sunday at **9:00 p.m.** on **31**.

50 Lyme Disease: In Our Own Backyard. A documentary about the increasingly devastating disease, its victims, and those working for a cure. (1 hr.)

9:00
13 Humoresque (1946). Director Jean Negulesco's adaptation of Fannie Hurst's novel is a finely produced, well-acted drama of the rise of an East Side boy to eminence as a violinist. With John Garfield, Joan Crawford, Oscar Levant, and magnificent violin sequences (offscreen) by Isaac Stern. (2 hrs. 5 min.)

31 Voices of Sarafina. A movie from the Human Rights Film Series, about a young black South African acting troupe and their adventures. (1 hr. 30 min.)

10:00
2 A Salute to Kirk Douglas. Michael Douglas is the host of the American Film Institute's tribute to his father, the much-awarded veteran of 69 films. Guests include Lauren Bacall, Richard Harris, Karl Malden, Patricia Neal. (1 hr.)

7 Primetime Live. A report on auto-insurance frauds, including scammers who carefully plan and rehearse auto crashes. (1 hr.)

49 Great Old Theaters. A look at some of the more than 130 historic theaters in Connecticut—some still grand, others badly wanting. (30 min.)

10:20
TNT The Bedford Incident (1965). A Cold War thriller with Richard Widmark as a driven Navy captain in pursuit of a Russian nuclear submarine; excellent cast includes Sidney Poitier, Martin Balsam, Donald Sutherland. (2 hrs. 15 min.)

10:30
50 The Front Porch President. A documentary profile of our only president from Marion, Ohio—Warren G. Harding. (30 min.)

12:35 a.m.
TNT Fail-Safe (1964). Sidney Lumet's wonderfully taut political thriller. Henry Fonda is the U.S. president who must deal with an accidental but irreversible command that has been dispatched: to bomb Moscow. (2 hrs. 25 min.)

1:05 a.m.
13 Alive From Off Center. The Dutch video artist and graphics designer Jaap Drupsteen conceived and directed these two postmodern video interpretations of Gertrude Stein plays: *In a Garden* and *Three Sisters Who Art Not Sisters*. (30 min.)

2:00 a.m.
11 Iceman (1984). An astonishingly beautiful frozen-man-in-the-North movie, directed by Fred Schepisi. A creature frozen into a glacier turns out to be a 40,000-year-old man, whom members of the research team (Lindsay Crouse and Timothy Hutton) fight over. John Lone is triumphant as the iceman. (2 hrs.)

FRI., MAY 24

7:30 p.m.
11 Are the **New York Yankees** back in the saddle or still bound for nowhere? Find out as they visit the **Baltimore Orioles** tonight and Saturday at **7:30 p.m.**, and then back home against the **Boston Red Sox** Tuesday at **7:30 p.m.**

8:00
4 Something Is Out There. A sci-fi thriller about a mystery woman and a cop who team up when a creature from another world invades and wreaks terror. (3 hrs.)

MAX The fiftieth birthday of Robert Zimmerman, a.k.a. Bob Dylan. In his honor, a showing of D. A. Pennebaker's wild 1965 documentary **Don't Look Back**—Dylan storming through England with his revolutionary songs and acid wit. Look for Joan Baez, Donovan, and Albert Grossman. (1 hr. 40 min.)

9:00
2 Indiscreet. Robert Wagner and Lesley-Anne Down take on the Cary Grant and Ingrid Bergman roles in this 1988 remake, but the plot's about the same—a successful British actress falls for a rather duplicitous jet-setter who sullies her image. (2 hrs.)

13 American Playhouse—"Hot Summer Winds." The first of author Hisaye Yamamoto's work ever to be filmed, this drama is about a Japanese-American farming family in the Salinas Valley, fighting both the Depression and the erosion of their own culture. (1 hr.) Also shown at **10:00** on **49** and Monday at **9:00** on **50**.

10:00
13 Joan Baez in Concert. Baez sings "Diamonds and Rust," "Forever Young," and "Oh Freedom"; Jackson Browne joins her on "El Salvador." (1 hr. 10 min.)

BRV Stanley Jordan. The hammering jazz guitarist plays his own songs and those by Led Zeppelin, Marvin Gaye, and the Beatles in this concert from the 1990 Montreal International Jazz Festival. (1 hr.)

MIDNIGHT
USA Eating Raoul (1982). Paul Bartel's pleasant, rather mild little comedy about murder, perversion, and cannibalism. Bartel and the talented Mary Woronov play the Blands: Short of cash, they lure L.A.'s wealthy swingers into their apartment with the premise of exotic pleasures and then bump them off with the swing of a frying pan. (2 hrs.)

12:10 a.m.
13 Caffe Lena. Lena Spencer's coffeehouse in Saratoga Springs has been an early home to any number of acoustic musicians, including Bob Dylan, Woody Guthrie, and David Bromberg. Kate McGarrigle is the host of this tribute. (1 hr.)

2:00 a.m.
TMC Young Frankenstein (1974). Mel Brooks and Gene Wilder at their very best, spoofing *Frankenstein* with delicious wit. Wilder, Teri Garr, Peter Boyle, and Madeline Kahn all shine, but it is the hunchbacked Marty Feldman who steals the show. (2 hrs.)

SAT., MAY 25

NOON
MAX Big-screen superheroes on the small screen—Christopher Reeve is **Superman** (1978), and, at **2:30**, Michael Keaton and Jack Nicholson star in the grand, dark **Batman** (1989) (2 hrs.).

1:30 p.m.
4 Olympic Showcase: USA vs. Cuba Boxing. Live from Rochester's War Memorial, the two national boxing powerhouses square off in a preview of the 1992 Games in Barcelona. Most U.S. national champions should compete, including light-flyweight Eric Griffin and lightweight Oscar de la Hoya. Among the best Cuban fighters is heavyweight Felix Savon. (1 hr. 30 min.)

2:00
13 National Geographic Society Geography Bee Finals. Man-about-the-dial Alex Trebek (see Wednesday at 8:00 p.m.) is the host; ten contestants, selected from more than 5 million fourth- to eighth-graders, go for the brass ring. (1 hr.)

3:00

4 The **NBA Playoffs** go on. Today, an Eastern Conference Final game, with a Western Conference Final to be played Sunday at **3:00 p.m.**

6:30

BRV It's Bernardo Bertolucci Night. First, **Desert Roses,** behind the camera and the scenes on his recent film *The Sheltering Sky*. At **7:30,** the director talks about that film and his recent work on *1900* with L.A. *Times* critic Charles Champlin on **Champlin on Film.** All this leads up to, of course, an **8:00** showing of the restored **1900** (1977), Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland (4 hrs. 15 min.). *1900* plays again, in two parts, Monday and Tuesday at **9:30 p.m.**

8:00

2 **Aliens** (1986). Not as scary as the original 1979 *Alien,* a horror film posing as science fiction, this one's a World War II platoon movie that, again, poses as science fiction, but it's a lot of fun. The Space Marines have landed, and, led by Sigourney Weaver, they blow away hundreds of monstrous fiends. Ace action director James Cameron gives the movie an explosive force. With Michael Biehn. (3 hrs.)

TMC **Blue Thunder** (1983). In Los Angeles, police helicopters break up robberies, swoop under bridges, and do everything but help old ladies cross the street. But wait! Unnamed fascist elements in the federal government want to change this noble machine from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. Roy Scheider, Malcolm McDowell, and Daniel Stern star; John Badham directed. (2 hrs.)

9:00

13 Spend an evening looking into a great Dane, Hamlet. First, **The History of *Hamlet*,** which peeks at three different productions of the play: the National Theatre of London's, with Daniel-Day Lewis; another by the Royal Shakespeare Company at Stratford, with Mark Rylance; and Russian director Yuri Lyubimov's offering at the Old Vic. At **9:55**, Laurence Olivier's 1948 filmed version of **Hamlet**—it's certainly not as great as his *Henry V* but still not a movie to be taken for granted. With Eileen Herlie, Basil Sydney, and Jean Simmons. Finally, at **12:30 a.m.**, Finnish director Aki Kaurismäki's **Hamlet Goes Business** (1987), a contemporary telling set against a corporate power struggle (1 hr. 25 min.).

10:00

HBO **Damon Wayans: The Last Stand?** The *In Living Color* comedian performs his brashly irreverent stand-up routine at the Apollo Theatre in Harlem. (1 hr.) Also shown Tuesday at **10:15 p.m.**

11:30

7 **The Eagle Has Landed** (1977). A good wartime thriller adapted from the Jack Higgins novel involving a Nazi plan to abduct Winston Churchill. With the ever-dependable Michael Caine and Donald Sutherland; John Sturges directed. (2 hrs. 35 min.)

11 **Dear America: Letters From Vietnam.** Robert De Niro, Kathleen Turner, Michael J. Fox, and Ellen Burstyn narrate this account of American fighting soldiers in Vietnam. (2 hrs.) Also shown Monday at **8:00 p.m.**

MIDNIGHT

21 **Austin City Limits.** A pair of good ones—Dwight Yoakam and Patty Loveless. (1 hr.)

1:30 a.m.

11 **MacArthur** (1977). It's no *Patton,* but Gregory Peck is good to go as the charismatic, controversial American general. (2 hrs. 30 min.)

2:50 a.m.

7 **Sherlock Holmes in Washington** (1943). Not one of the best, but with Rathbone and Bruce, it's worth a look. (1 hr. 10 min.)

4:05 a.m.

13 **The Private Life of Henry VIII** (1933). Alexander Korda's portrait of the sixteenth-century British ruler is tremendous, as are Charles Laughton in the title role and Elsa Lanchester as Anne of Cleves. (1 hr. 35 min.)

SUN., MAY 26

11:00 a.m.

7 If you're not starting your engines, it's time to be grabbing a seat for the seventy-fifth running of the **Indianapolis 500**, the world-famous race, live from the Indianapolis Motor Speedway. Vroom.

NOON

11 **The Last Innocent Man.** A strange, intriguing made-for-cable movie about a sleazy defense attorney who falls for the wife of his defendant. Roger Spottiswoode directed; with Ed Harris, Roxanne Hart. (2 hrs.)

1:00 p.m.

5 **Blood on the Moon** (1948). A good and nasty Western starring Robert Mitchum and Robert Preston as rivals turned enemies. With Walter Brennan and Barbara Bel Geddes. (2 hrs.)

4:00

SHO **The Best of Showtime Coast to Coast II.** A one-hour special stitching together a year's worth of musical highlights. Herbie Hancock is the host, and performers include Bonnie Raitt, Van Morrison, Bonnie Raitt with John Lee Hooker, and a B.B. King all-star jam session.

5:00

5 **Diner** (1982). Barry Levinson's first film, a delicately balanced mixture of satire and warm appreciation. It's Baltimore in 1959, and a group of Jewish and Catholic buddies compare notes on girls and tear around town on stupid but exhilarating errands. With Kevin Bacon, Mickey Rourke, Steve Guttenberg, Daniel Stern, and Ellen Barkin before she was sexy. (2 hrs.)

7:00

49 **Shooting Back.** A film about a UPI photographer who gave up his job to work with homeless children, encouraging them to document their lives by taking photographs. (30 min.)

7:30

13 **49** **The National Memorial Day Concert.** The National Symphony Orchestra, with Erich Kunzel conducting, performs live in a tribute to the returning troops and to celebrate the fiftieth anniversary of the USO. Special guest Doc Severinsen; host E. G. Marshall. (1 hr. 30 min.) Also shown Monday at **1:00 p.m.** on **13**, **7:30 p.m.** on **50**, and **10:00 p.m.** on **21**.

8:00

A-E **Prostituki.** A BBC documentary about the increasingly thriving Soviet business of prostitution, which itself is not illegal but leads to the resale of foreign currency, which is. (1 hr.)

9:00

7 **Plymouth.** This new TV movie is about a group of people whose small town is poisoned by radioactive waste and who become pioneers in setting up the first livable colony on the moon. (2 hrs.)

13 **Masterpiece Theatre—"Summer's Lease: A Battlefield."** The third of four episodes. Molly's husband is warned against prying by a local Englishman. With Sir John Gielgud, Susan Fleetwood. (1 hr.) Also shown at **10:00** on **49** and **11:30** on **21**.

11:00

13 **Mr. Universe.** Gyorgy Szomjas's film about two Hungarians who make a raucous road trip from Budapest to Manhattan and Hollywood. (1 hr. 40 min.)

11:30

7 **Meatballs** (1979). A surprisingly gentle, sweet-natured romp about the kids and counselors at a Canadian summer camp. The movie is so loosely structured that Bill Murray, as the chief counselor and all-around great guy, gets a chance to run through his entire repertory of put-ons, riffs, comic songs, and the rest. Ivan Reitman directed. (2 hrs.)

MON., MAY 27

10:00 a.m.

9 **If It's Tuesday, This Must Be Belgium** (1969). A generally engaging comedy about a flock of Americans touring Europe. With Suzanne Pleshette and a host of others. (2 hrs.)

3:00 p.m.

AMC A twelve-hour block of Memorial Day oldies, starting with **Till the End of Time** (1946), with Robert Mitchum, Guy Madison, Dorothy McGuire. Ginger Rogers heads a group of wartime wives in **Tender Comrade** (1943), playing at **5:00.** At **7:00,** 1940's **Marines Fly High**, followed at **8:30** by the 1927 epic **Wings**, which won the first Best Picture Oscar. Ray Milland, William Holden, and Chester Morris are three Air Corps cadets in **I Wanted Wings** (1941), playing at **11:00**. Lastly, at **1:30 a.m, Thunder Birds** (1942), with flight instructor Preston Foster and student John Sutton vying for Gene Tierney's attention (1 hr. 30 min.).

8:00

5 **Blood Ties.** The creators of *Dynasty* bring you a new TV movie about a multigenerational family of Carpathian vampires now living in America, just trying to be fit in despite all kinds of trouble. (2 hrs.)

11 **Dear America: Letter From Vietnam.** See Saturday at 11:30 p.m.

13 **Mystery!—"Peril at End House."** While on holiday in Cornwall, Poirot and Captain Hastings encounter one Miss Nick Buckley, whose secret fiancé has been killed. Later, Nick is poisoned by cocaine-laced chocolates, and a forged will is discovered. (2 hrs.)

TNT **The Dirty Dozen** (1967). Twelve vicious thugs are turned into a commando squad for a World War II suicide mission—it's very exciting and very funny. With Lee Marvin, Ernest Borgnine, John Cassavetes, many others. (3 hrs. 15 min.)

9:00

TDC **Around the Inland Sea.** Explore the vast reaches of the biggest freshwater lake in the world, Lake Superior—from the north shore's dense forests to the south shore's sandstone cliffs; from jellyfish to timber wolves. (1 hr.)

10:00

13 **Mystery!—"The Adventure of Clapham Cook."** In this first episode of a nine-part series, Poirot is asked to locate a cook who has disappeared. (1 hr.)

TUE., MAY 28

4:00 p.m.

2 **15 and Getting Straight.** A *CBS Schoolbreak Special* with Tatum O'Neal, Corey Feldman, David Birney, and Drew Barrymore, in a story about a chemical-dependency unit for teenagers where the counselors are ex-addicts themselves. (1 hr.)

8:00

5 **Thief of Hearts** (1984). Steven Bauer plays a burglar who steals a woman's diary and, with the insight it provides, becomes her lover. (2 hrs.)

13 **Can the Elephant Be Saved?** This is surely the place to find out, as *Nova* looks into how far the ivory ban is going toward protecting the elephant. (1 hr.)

31 **Ceauşescu's Children.** A film about the abandoned children of Romania, legacy of the reign of dictator Nicolai Ceauşescu. Part of the Human Rights Film Series. (1 hr.)

A-E **William Holden: The Golden Boy.** A look at the beloved actor who won his first role at the age of 21 (starring against Barbara Stanwyck in 1939's *Golden Boy*), without a screen test. (1 hr.)

TNT **Sayonara** (1957). In this *Madame Butterfly* update, Marlon Brando is one of three American soldiers who, during the Korean War, fall in love with Japanese women. Well acted and deeply felt; with Ricardo Montalban, Miiko Taka, Red Buttons. (3 hrs. 10 min.)

9:00

13 **Frontline—"Vietnam Memorial."** A look at some of the 150,000 people who witnessed the 1982 dedication of the Vietnam Memorial in Washington. (1 hr.)

31 **Critical Condition: Health Care Today.** This live call-in series, with a discussion panel, focuses tonight on the difficult problem of affordable health care for the elderly. (1 hr.)

A-E **West Side Story: The Making of an Album.** Leonard Bernstein conducted Dame Kiri Te Kanawa and José Carreras in a re-recording of his fabulous score. (2 hrs.)

10:00

13 **The 90's—"War."** Video footage of the Gulf war that never made it to the networks and an appearance by Allen Ginsberg. (1 hr.)

49 **Stalin.** Portrait of the infamous Soviet ruler. Part 2 of 3. (1 hr.)

MIDNIGHT

13 **Born in Africa—A *Frontline/AIDS Quarterly* Special Report.** An examination of how Africa is struggling with the disease, including a look at the case of popular Ugandan musician Philly Lutaaya. (1 hr. 30 min.)

12:45 a.m.

TBS It is the inimitable Peter Sellers's duty to rescue the famed Pink Panther diamond, which has been stolen, in **The Return of the Pink Panther** (1975), which is no masterpiece but plenty of fun. Showing at **2:45 a.m.** is the far better **The Pink Panther Strikes Again** (1976), in which the bug-eyed Herbert Lom has gotten ahold of a deadly ray gun; Clouseau, of course, saves the world (2 hrs.).

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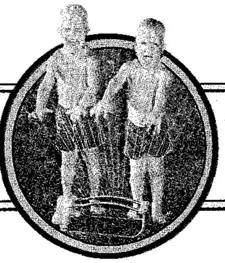

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New York Interiors is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906. **Call Michelle Miller at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Sexy, Successful Woman—43, 5'7", 130, wants same in Jewish man. 8108 ✉ ☎

Non-Princess Desires Non-Prince—A forthright woman (teacher, son - 13) seeks ethical man, 50 plus, for laughter/tears. You: informal, adventurous. Hiker, traveler, reader, musician, analysand would be great! 6373 ✉

Mr. Right's Role Model—Is ready to get real serious with Ms. Right. I'm tall (6'2"), slim, 42, healthy, nonsmoker, an attorney (but wait - I'm one of the good guys!). They say I'm cute too. I would describe myself with such words as: kind, affectionate, generous, intuitive, creative, charismatic (it's so hard to be humble in an ad), handsome and often very funny. To me, Ms. Right is very attractive - stunning would be nice - thirtysomething or thereabouts, slim, shapely, secure, intelligent and - did I say gorgeous too, with nice legs? I hope that we could share an enjoyment of art, movies, music, meditation, dining out, sunsets, thunderstorms, laughter and learning new things. A note and photo, please. 6347 ✉

Triple L (Lovely, Leggy Lady)—Seeks triple M (marriageable, manly man). Send triple F (foto, fone, fax). 6370 ✉

Sagittarian Earth Man—Long blond hair, 6', 175 lbs. I am ancient, strong and soothing to look at, with two small boys. We seek a friend and mother with a familiar soul. We wait. Photo/phone. POB 345, Waitsfield, Vermont 05673

Save Me From A Nunnery!—Classy Jewish woman, 37, 5'7", slim, blond, ready to settle down with handsome, successful, witty Jewish man, 38-48, 5'10" plus, who enjoys theater, beach, fine dining, weekend getaways, travel. Photo/note. 6344 ✉

Passionate, Playful And Pretty—Professional Jewish female - 35, divorced, slim, in great shape physically and emotionally. I'm well-educated, very athletic, with eclectic interests - but, most importantly, I am down-to-earth, kind and know the value of an intimate relationship. Seek the right chemistry with a man who has a keen mind, warm heart and adventurous spirit. If you dance, so much the better! Note/photo. 6361 ✉ ☎

Unique Man—I'm looking for an extraordinary woman who would seldom, if ever, answer an ad. A feminine, tender and caring woman, deeply cultured and extensively traveled, exceptionally intelligent and well-read, open and mature emotionally, very sophisticated yet can easily be childlike and playful, fit and athletic, impetuous ("Let's take the next plane to Rome for a few days," doesn't disturb her.) - truly informal in every way yet contributes genuine elegance in all situations, very beautiful through and through and invariably makes her surroundings more glorious and joyful just by being a part of it. She can be quiet and reflective yet possesses a wonderful sense of humor and a passion embracing all that life has to offer. She values her independence and freedom yet desires a mutual and deep commitment with a mate who admires the strength and power of her nature. I'm a man of high intellect and character, fortunate to be exceptionally well-educated, mid 40's - look much younger, very professionally and financially successful - in a high-profile position nationally, considered to be very handsome, athletic, elegant yet outdoorsy, very loving and sensual, emotionally secure with myself and have a high level of self-esteem, and capable of loving a woman openly and deeply. I adore world travel and exploration, exceptional food and wine, the arts, ballet, opera, theater and all forms of athletic activity. I can honestly say that I offer all that I ask - in a quest for intimacy and marriage, children with the right woman, friends, laughter, and a graceful and joyous pursuit of beauty and gentleness in all aspects of life. For my part, initially I will respond to every letter I receive with care. 9322 ✉

Chapter Two—Starts today for widow - 40, Jewish, pretty and petite - with easygoing, caring man who enjoys music, movies, romance and hand-holding. Photo appreciated. 8131 ✉

Female NYC Artist (In Museums)—Appeals to all the senses, seeks capable-of-commitment quality man, 46-57. Photo/phone/note. Professional/exec. 8121 ✉

Seeking European Lady—Corporate president, GQ type, 38, 6', blue-eyed, world-traveled, well-built, witty and cultured. Seeks bright, beautiful and slim female, 25-35, to make our lives complete. Photo a must - will reciprocate. 6353 ✉

All The Right Essentials—For a meaningful relationship. Petite redhead with varied interests seeks Jewish male in his late 30's-40's. Photo. 9339 ✉

Handsome, Successful Executive—Trim, divorced, 52, looking for that special woman: intelligent, attractive, 35-45, varied interests, ready to commit to a one-on-one relationship. Let's share our exciting moments together. Please send photo/note/phone. 8101 ✉

Successful Advertising Exec—40, Jewish, tall, athletic nonsmoker - funny, culture vulture. Seeks attractive, shapely, outgoing woman, 30-37, for artsy NY activities (romance included). Photo. 6326 ✉ ☎

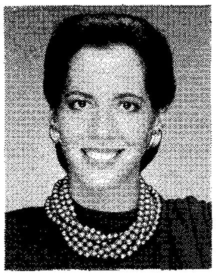
Natalie Wood - Type Looks—Successful, creative, bright, fun, slim woman, 36, seeks attractive, witty, creative, caring man 30-45, who likes movies and has a funny view of the world. Note and photo please. 9360 ✉

Just Lost 145 Lbs—But he wasn't right for me anyway! So - attractive, active blue-eyed blond, 33, seeks new "partner in crime" for relationship, who enjoys the beach (skiing in the winter), running, travel, movies, theater and dining out. Note/phone. Photo/stick figure appreciated. Will exchange. 6355 ✉

Tall, Handsome, Athletic—Successful entrepreneur, 42, with homes in NY and FL. Enjoys travel, tennis, skiing, the outdoors and city life. Seeking intelligent, beautiful woman, 25-35, who has spirit and sensitivity, to share love and romance. Photo please. 6366 ✉

Aspiring Renaissance Man—27, Jewish physician, 5'8", nice-looking, athletic, playful, thoughtful, able to laugh at himself. Searching for an attractive, educated woman, 22-31, who is good-humored, warm and unpretentious. Note/photo/phone. 6346 ✉ ☎

Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: *New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-6500.* All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.



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Member New York Chamber of Commerce and Industry

Wanted:—Educated woman, any ethnicity, 25-32, humorous, autonomous, shapely, with a zest for life. Me: 6'2", lean, very blond, white man, 32, glib, spiritual - loves museums, film, nature, running, travel, dancing, dining. Photo. 9326 ✉

Handsome, Athletic, Passionate—Very successful, highly-educated Jewish businessman, Manhattanite, mid 30's. Seeks first class lady, 23-32, of great beauty, brains and heart - for long-term relationship. Photo. 8123 ✉ ☎

Adorable Manhattanite—Seeks successful man, 31-38 - enjoys life, recognizes quality, creative mind, passionate, humorous and priorities are health and fitness. Prefer Jewish. Photo. 8113 ✉

Classy Redhead—Tall, sleek, 28, Jewish female, MBA, seeks bright, accomplished, caring Jewish man, 28-35, nonsmoker, for romance and commitment. 8114 ✉ ☎

All-American Boy—Sharp, savvy, successful, slim, early 40's, 5'9" - enjoys movies, books, et al. Seeks very pretty, smart, lovable, playful, true-blue nonsmoking wife, 30's. Note/recent photo/phone. 9348 ✉

Pretty Without Makeup—Jewish female, 34, Sephardic background, American values, well-traveled professional - speaks many languages. Looking for 30-40-year-old male for fun, friendship and future. Photo please. 6322 ✉ ☎

Extremely Pretty Female—25, slim, successful, Ivy-educated professional, classy and fun. Enjoys fine dining, dancing, sports cars, U2 to Beethoven, travel, tennis, golf, shore. Looking for very handsome, successful, tall, single white male, 26-34, nonsmoker, who's looking to meet and appreciate a beautiful, intelligent person. Photo/bio. 6337 ✉

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 8120 ✉ ☎

Attractive, Warm—Professional woman, 50, seeks gentle, honest and generous man, 55-70, to share life with. 6339 ✉

Gay Woman—34, attractive, feminine, funny, warm, easygoing - seeks good-humored, feminine, health-conscious woman with wit, style and spontaneity. Nonsmoker please. 9349 ✉

Single, Jewish White Female—53, music lover, youthful grandmother, lively English teacher looking for friendship and meaningful romantic relationship with attractive, articulate, artistic/professional gentleman, 40 plus. 6336 ✉ ☎

Allergy-Ridden Protestant Beauty—In her 40's, who laughs easily and loves life, seeks successful, robust man to share upgrade life style. Letter. 6356 ✉

Very Pretty, Slim Redhead—Seeks health conscious professional male (40-50) to share it all. Photo preferred. 9331 ✉ ☎

Healthy, Wealthy, Wise—Mid 40's, unpretentious, considerate, warm-hearted, honest, a little shy; enjoys sports, nature, animals, travel. Seeks a highly successful woman who has accomplished her dreams and ready to enjoy life at its best. Note/phone/photo. 9341 ✉

Jewish, Handsome Widower—6', 59, Bergen County, NJ - sales executive, nonsmoker. Loves classical music, the arts, travel, photography, all sports, animal lover. Seeks beautiful, warm, passionate - sense of humor - intelligent woman, 47-55, with liberal or independent political views. Photo a must. 6348 ✉ ☎

Do You Want To Meet—A Mideastern guy? I am 38, 5'8" and looking for an honest friendship. Photo please. 8125 ✉

Asian Beauty—29, seek marriage-minded professional - fit. Photo/note. 6331 ✉

Urge To Merge—Tall, handsome and strong, accomplished and admired, a broadcast technical director with much to offer - seeks superb female of inner and outer beauty, strength, ability and style...one to go the distance, 25-34. 6352 ✉ ☎

Attractive Psychotherapist—Dynamic, fun Jewish female (48) seeks professional, sincere male, 44-54, who enjoys life, travel, dining, movies. Photo/note. 8135 ✉

SEND
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Here's How:

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Handsome, Cultured Doctor—Athletic, 53, seeks companion. Photo. 6364 ✉ ☎

Very Beautiful, Refined Lady—33, seeks gentle man - tall, kind, deep, fun, honest, Christian. MD/MBA/CEO. 8133 ✉

Male Executive—Blue eyes, great smile, eclectic interests, seeks female counterpart, mid-late 40's. Photo. 6354 ✉ ☎

Handsome, Successful, Jewish—38-year-old businessman - divorced, no children, brown hair, 5'10", 165 lbs., Westchester resident. Loves boating, skiing, travel, tennis. Has everything but a quality woman. Needs a first mate for his 30' power boat - very attractive, intelligent, independent, top quality woman, 26-32. If you are in this category, please reply with note/phone/photo (a must). 6363 ✉ ☎

MD - Attractive, Friendly, Sincere—Yet adventurous, 30's, seeks a very attractive woman, 20's-30's, with warmth and good values. Photo/phone please. 6343 ✉

Dynamic, Discerning Gentleman—46, powerful, sensitive, commitment-minded, seeks lady of character, brains and beauty, a dreamer and doer, 30-40. Profession unimportant, but prefer artistic spirit. Photo appreciated. 9343 ✉ ☎

MD - Handsome, Caring—30, 5'10", fit. Seeks slim, classy Jewish female, LLB/MD/MBA, under 30, residing Palm Beach County, FL area. Note/photo. 9269 ✉

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All advertiser messages are accepted at the discretion of the Publisher. Advertisers who neglect to record a message will forfeit this free service.

Romantic World Traveler—Super-nice, friendly, educated, down-to-earth, Jewish advertising executive, 50, 6', in excellent shape, loved by his family and friends, enjoys summer and winter sports, music, now has time and means to travel the world, wishes that an attractive, lively, sophisticated lady will become his true friend and lover to end his search for real happiness. Enclose recent photo. 9305 ✉

Our Dad Is The Best Dad—In the whole world. If you're between 28 and - oh let's say 40 (he's 36), beautiful inside and out, (we mean stunning) and want to be swept off your feet, send him your picture and a note he can't resist. You won't be sorry. 9332 ✉

Very Attractive Female—Dark blond hair, hazel eyes, slim, mid 30's, 5'3", looking for a successful man with a great personality and sense of humor. 6369 ✉

Chomsky Think-Alike—MD, 59, single dad. Passions: left politics, chamber music, travel. Seeks slim, outdoorsy woman, to 46. POB 20264, NYC 10025.

A Cut Above—Good-looking, youthful early 50's sales exec desires white Jewish female - 40's, very pretty, slim, stable, bouncy, flair to be nutsy, adaptable, independent of spirit yet able to share all the good of life. Photo a must. 9335 ✉

Great Neck—Good-looking Jewish male in 50's seeks attractive woman, 40-50, who will give as well as take, to match a desirable life style - which includes travel, good food and the good life as well as relaxing periods. Medium height, attractive and slim. Bio and photo necessary. 8106 ✉

Quality East Side Professional—Full-figured, great face, Jewish, Ivy grad, 32, with traditional values - seeks humorous male counterpart for friendship, romance and more. Photo/note please. 6340 ✉

Woman With Legs (Mostly)—Hair (flaming), body (sculpted), personality (risque), checkbook (balanced) - and mind...over matter - seeks man who appreciates and understands all of the above and has same to offer. 8099 ✉

Male Bonding—35, handsome, stable, seeks relationship with similar, Manhattan, gay white male. 6368 ✉ ☎

Life Is Terrific At 50—Yet I still haven't met you - age 30-45, bright, caring, pretty, a best friend, to begin a special relationship with highly successful, upbeat, 5'4", Jewish male attorney, good listener, great sense of humor, single parent with grown children, recently divorced, new at dating and placing ads, time to "play" and cuddle. Enjoys laughing and adventure - and wants to share travel, elegant dining, good conversation, movies, theater, tennis and long walks. Not afraid of closeness and commitment. If you carry a lot of excess baggage, please skip to next ad. Nonsmoker. Note and photo. 8111 ✉

Russian-American Woman—64, 5'6", 160 lbs, would like to meet marriage-minded, good-looking man. POB 620, NYC 10040.

Successful Professional—Young-looking Jewish male, 42, educated (MBA), 5'6", 145 lbs, sincere, honest, loyal, giving and caring - who enjoys reading, TV, dining out, movies, tennis and dancing - looking for lasting relationship with female, 30-42, Jewish or gentile, attractive, shapely, feminine, caring and giving, with sense of humor, who wants to share the simple things in life. Please send letter along with photograph and phone number. 8104 ✉

Very Attractive And Affable Female—Tall, blue-eyed blond, Christian advertising professional (31), semi-athletic, with old-fashioned values and strong sense of humor, seeks male soul mate/playmate/lover, for fun, friendship and future. Photo reciprocated. 9330 ✉

Manhattan Entrepreneur—42, 5'10", 180. Likes restaurants, Central Park, dry wit. Seeks very pretty lady, 30-40, size 6-8, nonsmoker. Note/photo/phone. 9358 ✉

Sensitive Writer/Novelist—30, seeks female companion with the spirit to "run with the bulls". 8126 ✉

Seeking Sun-Sational Summer—Jewish nonsmoker, 34, very pretty (really) brunette - good shape, Wall Street professional, easygoing, great sense of humor, warm - loves traveling, cooking, dining, movies, animals, kids, sandy beaches, romance and cuddling. Seeks handsome Jewish nonsmoker, 32-45, with similar interests, who wants to share the summer and continue on to a winter wonderland. Photo and note. 6349 ✉ ☎

Accomplished And Attractive—Career woman, 44, sharp-witted, candid and infectiously enthusiastic. Loves sailing, suspense novels and ballet. Seeks man, about 35-50, self-assured, communicative, with irreverent sense of humor. Note/phone/photo appreciated. 8109 ✉

Easygoing Guy—38, 5'10", Jewish professional - intelligent, fairly successful, secure, presentable. Seeks executive/business/professional lady for cozy, warm get-togethers, possible long-term commitment if chemistry is there. If not, then just fun and friendship is okay also. Photo a plus and appreciated. 6330 ✉

Westchester Woman—Wishes companionship. Your looks are unimportant but personality is a must - as are intelligence, integrity and a sense of humor. I am Jewish, widowed, near 60. I love my work, my friends, playing piano, dining in and out, theater, concerts and old movies. Interested? Let's talk. 9329 ✉

Handsome Physician—35, kind, successful, who enjoys the arts, sports and travel - seeks pretty, loving, Jewish professional woman, 25-33, with similar interests, for a great lifetime. Photo appreciated. 8105 ✉

Earnest, Caring, Tall, Good-Looking—University professor, 48, divorced - ready to start anew. Seeks sincere, intelligent, slim, pretty woman, for warm happy times and a future together. Photo. 6365 ✉ ☎

Unusual Man—Seeks equally accomplished life partner with cultural, political and emotional maturity (30's-40's) - trim, personal style a must. Photo. 8129 ✉

Handsome Hungarian Male—38, 5'8", dentist, entrepreneur, investor, artist - athletic build, hazel eyes, black hair, Ivy-educated, witty, sensitive, committed, classy, no encumberances. Seeks special Christian female soul mate: attractive, charming, intelligent, mid 20's to late 30's, for a growing relationship with marriage/children. Phone/note/photo. 9347 ✉ ☎

Are You Like Me?—Did you grow up in a beautiful, affluent suburban home? Are your parents and siblings highly educated professionals? Then you appreciate intelligence, professional and financial success and a rich life full of laughter. This handsome Christian health professional, 31, 5'9", 155 lbs, is seeking a slim, attractive, cute female, under 30, with similar background and mischievous sense of humor. Note and photo. 6325 ✉

Something Special—Guy, attractive, 46, 5'11", 165 lbs, athletic, tennis and skier. Works in ski industry. Seeking attractive, good-looking, slim, 26-43 woman. Must be skier, European-American. Nonsmoker. Send photo. 8112 ✉

Overtime Blues—Overworked corporate exec, male, 35, creative and analytical, serious but fun-loving, seeks warm, attractive, intelligent woman to lure him from office for country weekends of tennis and sailing and city nights of music and dancing. Photo/phone/note. 8110 ✉

Very Special Woman—Seeks a very special man. He is 45-55, attractive, fit, successful and is looking for a special relationship. Please send letter and photo - you will not be disappointed. 6350 ✉

Tall, Dark, Very Handsome—Dentist/writer. Former athlete, never-married white male - 34, warm, sensitive, loyal, charming. Seeks very attractive professional woman, 22-32, honest, warm, passionate, loyal. Love/marriage/family. No drugs. Photo/phone/note. 8128 ✉

Widow Starting Over...—If you loved your wife as much as I loved my husband, perhaps we should meet. Lovely, professional, creative woman seeks a special man, 50-60's. Tennis a plus. 8127 ✉

Rare Find In NYC—Genuine good guy, 32, athletic, handsome, successful TV exec, 5'10", 175 lbs. Seeks very attractive, slim woman with big heart, perceptive mind and good sense of humor. Favorite things include fall in New England, summer at the beach and real friends. Photo/note please. 6371 ✉

Perfect Gentleman—Also doubles as the sexiest man alive - well, on the inside anyway! Charming, considerate, handsome, warm, early 40's man - has "back to basics" ethics and a humorous, youthful, giving approach. Tall, clever, successful and fit - I seek a clear-thinking woman with appeal and diverse interests, for romance, friendship and kids. 6334 ✉

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Wanted: Have You Seen This Man?—5'8" plus, 30's, adorable-looking Jewish guy - successful, fun to be with, athletic, comfortable in jeep or limo, family-oriented, and has lived the single life long enough. If you have, immediately contact this very good-looking, bright, sincere, fun-loving, successful lady so she can rap up this case! Photo/note/phone. 9355 ✉

Golden Retriever-Lover Wanted—For this slim, pretty, green-eyed, 40-plus Christian gal who enjoys the theater, dining out, dancing, the Giants and good friends. Phone/photo. 8130 ✉

Handsome JD/MBA—30-year-old, 5'9" professional seeking beautiful, curvy, petite woman for fun and love in NYC. Please send note/phone and photo. 9356 ✉

Warm, Attractive, Caring, Humorous—Professional female seeks Jewish man with integrity, about 60, tall - for friendship and maybe more. 9337 ✉ ☎

Long-Haired Beauty—Slender, bright and fun, seeks smart man, 32-45, with looks, charm and integrity. Photo/note. 8132 ✉

Male—30's, seeks female for life-affirming relationship. POB 538, NYC 10024.

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Denise Winston

By appointment only 212-935-9350

Easy Smile And Natural Charm—Long, lean, leggy, pretty blond with style and a cheerful disposition, ready to achieve a balance in life. Warm, outgoing, active and fit Jewish woman seeks a 6'-plus, polished, informed, charismatic gentleman, 43-53, focused on building a monogamous, committed relationship based on trust, respect and harmony. This is a one-time ad with a "no risk" response policy. Note/photo/phone. 9359 ✉

Fit Pianist/Writer—30, seeks female. I love karate, reading, the beach and laughing. Note/photo/phone. 6357 ✉ ☎

White Female—Seeks fun, honest, earthy nonsmoker to share life's pleasures. I enjoy running, biking, movies, dinners, good conversation, cozy rainy days. 9334 ✉

Attractive White Female—40's, classy, seeks another attractive white female for friendship - nonsmoker. 6324 ✉ ☎

Seeking Fast-Track Man—35-47, for life of romance and high-speed fun. Must be extremely financially successful (as I am). Nonsmoker. Note/photo. 9357 ✉

Strikingly Handsome Ivy Professional—Romantic, adventurous, wealthy, fit, charming, funny, mid 30's, who enjoys the arts and travel, seeks pretty, educated, affectionate, outgoing, accomplished female, 25-35, for lasting love. Letter/photo/phone. 6358 ✉

Life Is Short—Successful, athletic male with British background - seeks slim Manhattanite, 30-45, for friendship and romance. Photo please. 9342 ✉

Field Of Dreams—41, 5'10", 165 lbs, sincere, easygoing, handsome, Jewish (nonreligious) exec who enjoys sports, movies, music, dining out and laughter, seeks upbeat, slim, pretty, nonsmoking female for pennant-winning relationship. Photo please. 6374 ✉

Beautiful Actress—Ivy graduate and Harvard MBA. Curvaceous, vivacious, audacious - 29, Jewish - seeks successful, cerebral, romantic professional. Photo/phone. 9327 ✉

Sexy, Petite Brunette—37, great legs and great mind, seeks secure, sensitive, attractive man with great sense of humor, who loves life. Note/photo. 9354 ✉ ☎

Meeting You—Is my main interest. Stunning, vibrant professional seeks warm, fun-loving, mature, expressive man, 48-60, 5'9" plus. Your dreams include - yes, m-m-marriage. Note/phone. 6345 ✉

Charming Lawyer—Very attractive, kind, fit, 39, 5'9", Radcliffe BA, Texas JD, Manhattan - seeks creative man who likes the country. Photo please. 8117 ✉

Sensational Brunette—Vivacious, tall, slim, talented, sophisticated, earthy, with looks and character - who's looking for the same in a man over 40 (I'm 34). Answer this ad if you're handsome yet humble, successful, secure, athletic, have a big heart, a man in the true sense of the word, who's ready for a sincere, happy, committed relationship. No smoker/drugs. Photo, references please. 9344 ✉

Gay Man—Gay white male, dark and handsome, healthy, self-employed professional - seeks 29-37-year-old, handsome, all-American-looking gay white male who enjoys healthy pursuits and is ready to appreciate a really nice guy. Photo (required) and note to: 6362 ✉

Single Jewish Male—30, professional, handsome, joyful and athletic - seeks loving relationship with a genuinely special woman, 20's-early 30's, who is lovely, sensitive and desires fun, entertainment, adventure and heartfelt experiences. Photo/letter much appreciated. 6341 ✉

Single Jewish Male—39, 5'7", professional, who appreciates flowers blossoming, a summer's night, autumn leaves and snowfall - seeks a warm, caring, intimate relationship with a special woman. Photo preferred. 9346 ✉ ☎

Big-Hearted Woman Of Giving Spirit—Delicate fine looks - seeks generously constructed male, 40-52. Must be successful, spontaneous, warm, sexy, brainy. I am fun, sensuous, enterprising, interactive and live with a teenager, her oversized cat and undisciplined bird. We need a live-in man. Send photo/bio. 6328 ✉

Good-Looking Male—37, 5'11", Jewish CPA. Enjoys movies and quiet evenings. Seeks warm, slim, pretty woman, 24-40, for relationship. Photo. 8118 ✉

Tall, Worldly Gentleman—66 - seeks 212 quality lady, for occasional dinners, galleries and a few good laughs - to escape from a society gone berserk. Aches and pains okay! Photo? 9345 ✉

Sparkling Smile, Great Legs—Very pretty, slender brunette, 37, 5'6", who is warm, enthusiastic and refined, would love to meet a very successful, bright, handsome Jewish guy, 35-45, with family-oriented values, for a committed relationship. Note/photo/phone. 8119 ✉

Thoughtful And Humorous—5'5" giant, 33, successful professional, good-looking, athletic, cultured, is looking for attractive, slim and intelligent lady to care for and fall in love with. Photo/note. 6329 ✉

Male, 29 (But Looks 28 1/2!)—Seeks single white female professional (25-35). I'm on cute side, 5'6", and unquestionably the nicest person in NYC area. 9336 ✉

Writer—Good-looking, intelligent, seeks buxom, 30's wife. 6332 ✉

Simple—A very good-looking left-of-center 39-year-old, 5'7", male attorney - seeks a very pretty, highly intelligent woman to share the things that people share. Photo/bio. 9353 ✉

Successful Business Entrepreneur—31, attractive, full of energy, seeks cute female, 20-31, for good times, theater, travel, dining, adventure. Photo/phone. POB 610, Carteret, NJ 07008

Beauty, Breeding and Brains—This 33-year-old will be attracted to a professional, well-rounded, virile man who partakes in the finer things in life, has solid values and that special something that words cannot describe. Reply to: POB 20377, New York, NY 10028-0053.

Witty, Vital, Thirtysomething—Westchester divorcee, successful, pasta-past-Catholic, 5'5", fit, curly-haired brunette, sports enthusiast. Seeking dynamic, funny, adventurous, romantic nice guy, successful, 30-40, 5'10" plus. Write to this energetic, mega-vivacious, earthy female. Note/photo. 6327 ✉

Blue Chip Lady—Active, refined, seeks successful, fun man, 52 plus. 6351 ✉

Huggable—Tall, athletic, successful, Jewish professional man - 43, handsome, good sense of humor. Seeks lady, under 41, bright, supportive, warm and attractive, who feels communication is necessary for a mature relationship and who enjoys good conversation, music, tennis, ballet, drives in the country, doing Saturday errands together and just hanging out. Note/phone/photo please. 8134 ✉

Good-Looking Male, 36—Kind, caring and successful, seeks huggable, romantic and vivacious beauty to share life's pleasures. Photo please. 9324 ✉

Warm, Intelligent, Romantic—Jewish male, 31 years old, successful, well-educated and energetic. Enjoys sports, the arts or relaxing at home. Would like to meet an attractive woman, 25-35, who is intelligent, fun-loving and enjoys romance. Photo and note. 6338 ✉ ☎

Multifaceted Research Physician—Reasonably good-looking, balanced and secure, with interests varying from Egyptian art to skiing and Bach, seeks educated, slim, subtle woman, under 40, with curiosity, passion and humor. NY/LI. Photo appreciated. 9350 ✉

Hi!—33-year-old physician, 6'2", brown hair, hazel eyes, seeks Catholic, Christian woman familiar with the narrow gate and the rough road - very pretty, nurse/doctor/professional, age 25-30, 5'9"-6'0". Must be warm, loyal, healthy, patient, capable, reliable, chaste, kind, flexible, optimistic, faithful and a "people person". No drugs/alcohol/tobacco. To share a summer sunset and dinner afterwards, soon - note/photo/phone please. 6136 ✉

Never Typical—White male attorney, relatively laid-back, "writes a bit" - seeks athletic, sensual female who plays a decent game of chess, age 27-31. 9340 ✉

Music In My Soul—Just turned 35, almost 6', great sense of humor and deep resonant voice. Shy romantic with big heart seeks attractive woman in 30's. She should have a good mind, be self-aware and open to new ideas. This Fred Astaire look-alike awaits his Ginger Rogers. 6372 ✉ ☎

Can I Keep You If I Find You?—You are a gentleman over 50 - cultured, kind, easy to love. You enjoy the arts, evenings in NYC, beautiful places, beach walks, cozy quiet primetime at home, fine life style. You need a bright, slim, mature, lovely, exciting lady to call your own. Let's meet! POB 309, Hartsdale, NY 10530.

Vivacious, Active Widow—Slim, very pretty, 60ish, affectionate, enjoys life. Seeks active man - successful, warm, caring and romantic, 63 plus. Note/photo/phone. 8116 ✉

Beautiful Athlete—25 - this creative, intelligent, sweet and sexy lady seeks one good man. He is handsome, dynamic and looking for an extraordinary woman. Note/photo. 6333 ✉

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Ravishing Redhead—Exuberant, caring, 5'8", computer VP, early 40's, seeks Jewish man, 35-55, who is warm, secure, honest and intelligent to share enthusiasms for theater, music, art, cuddling, travel, good food, spontaneous outings and city explores. Seeking a meaningful relationship filled with lazy Sunday mornings of sliced lox, the Times and you...with a little Bach on the side. Photo please. 8122 ✉ ☎

Attractive, Filipina RN—51, 5'3", 130, a widow. Seeks caucasian, professional or businessman, 48-58, willing to relocate to Las Vegas. Foto/note. 9364 ✉

Beautiful, Smart, Funny Woman—29, Jewish, doctoral student in psychology who is equally at home in a kayak or pearls seeks warm, funny, bright, attractive man. Note/photo. 6376 ✉

Is There A Mountain Man—With intellectual tendencies, humor, handsome, softness for this good-looking, sweet, intense left wing French/English speaking art professional. Please be high-30's-low-40's. Letter/phone/photo okay. 9361 ✉

Stunning And Vivacious—5'9", 35, curvaceous, blue eyes, Jewish, diverse interests, traditional values, perceptive and sensitive. Seeks emotionally available man, 34-47, playful, supportive and can spot a good thing when he sees it. 6375 ✉

Tall, Conservadox Woman—30, seeks nonsmoking Mensch, 6'2" or over. Should be witty, intelligent and ambitious. Must like home cooked meals, laughter and a tall woman. 9362 ✉

Sexy, Slim, Smart—Jewish JD, 26, seeks well-educated, professional, athletic Jewish guy. Photo a must. 6377 ✉ ☎

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594.**

Jewish Introductions International—Ages 21-101. Local. Call 1-800-442-9050.

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is an "Invitation Only" organization for Jewish singles, 30s & 40s. "New Members' Party" - Wed, May 22 - **CRANE CLUB** - 6PM, $20 adm. For details: **212-213-0508**

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REINS - 511 Lex, NYC. $20pp.
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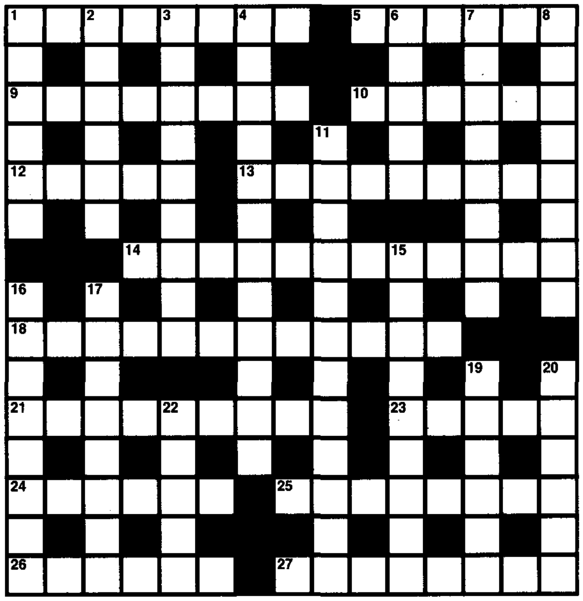
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Reprimand agent taking fish. (8)
5 Arch way to march. (6)
9 Tells how it will be when I plan sex change. (8)
10 Rolls-Royce on motorway has gold reflector. (6)
12 Applying to appear in circus in Greece. (5)
13 Advice on a new way of dodging tax, maybe. (9)
14 Strangeways prison—no sign of vegetables. (6, 6)
18 Popular newspaper feature appearing shortly about a jaunt by horse-drawn transport. (5, 7)
21 Setting her uncle an extremely difficult task. (9)
23 *Is trapped in burning lift.* (5)
24 Gloomy face without a little smirk. (6)
25 A thousand is stolen in error. (8)
26 Minus points for the rent payer. (6)
27 Sort of china often broken in the kitchen. (8)



DOWN

1 Monkey rushes around. (6)
2 Not the seedless variety of apple, we hear. (6)
3 Small stone damaging pipe-organ. (6, 3)
4 No admittance, for this reason? (12)
6 Diana's metamorphosis to nymph. (5)
7 Stage princess in theatrical performance about a dowry. (8)
8 Through lines are deviating from routes considered normal. (8)
11 Deeply rooted pine substitute at head of gorge. (4-8)
15 Odd types one encountered around hospital? They are probationers. (9)
16 Poles had to be used in this plant. (8)
17 Weapons the others concealed in part of the seating. (3-5)
19 Hot water cure? (6)
20 Not relating to sound heard from cat on a love-quest. (6)
22 Edict that applies to Britain as to Asia. (5)

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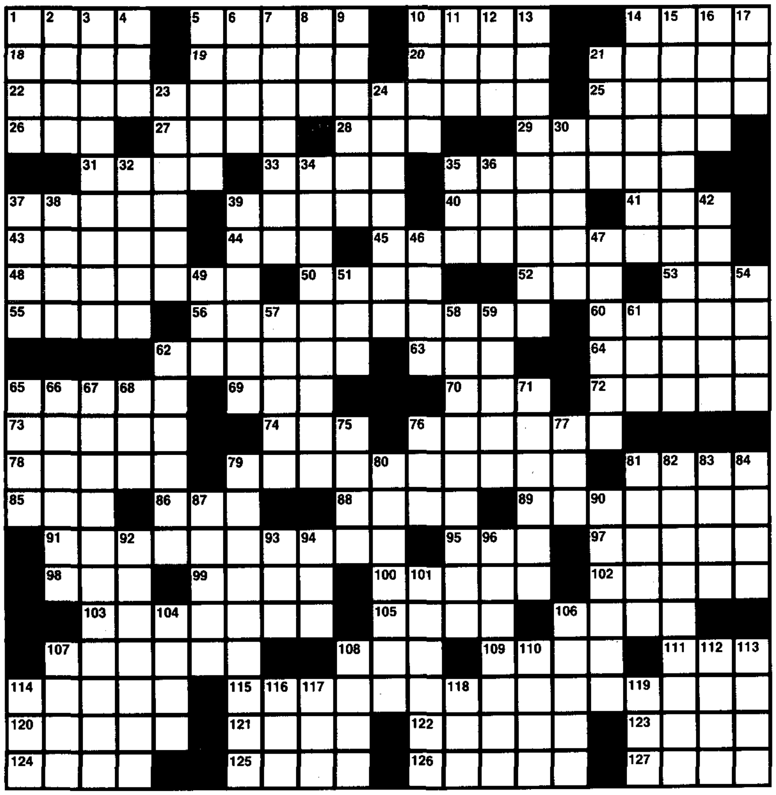
'FRACTURED ENGLISH': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Spheres
5 Two-footed one
10 Wild guess
14 High notes of Guido's scale
18 —— Alto
19 Practice piece
20 Run out of steam
21 Glorify
22 Customs inspections?
25 Opposite of obtuse, in geometry
26 Dry, as wine
27 Favor one leg
28 Fordham's mascot
29 Ancient ascetic
31 Swiss painter
33 Erstwhile imported car
35 Was worrisome
37 "Poison" shrub
39 Legal case, abridged
40 Revived art style
41 Joanne of films
43 Not appropriate
44 Kin of et al.
45 What to ask when lost?
48 Cut with shears
50 Malay dagger
52 Street of a movie "Nightmare"
53 —— Na Na
55 Offshore land
56 Simple arguments?
60 Watches the birdie
62 Pretends
63 "Erie Canal" mule
64 Motionless
65 Hearsay
69 Egg drink
70 Meadow
72 Marty Allen's comedy partner
73 "Do as I say, not ——"
74 Religieuse
76 As busy ——
78 City north of Bern
79 Son's first words to dad on the phone?
81 Imitator
85 Jr. naval officer
86 Nigerian native
88 Hawkeye's unit
89 Assert
91 Polite request to show muscles?
95 Have creditors
97 Hillside dugouts
98 Compass pt.
99 Between do and fa
100 Sikorsky and Stravinsky
102 Do a double take
103 Fleeting look
105 Concerto ending
106 Culinary pro
107 Like a bouquet
108 Standard value
109 Robert De ——
111 Ride the skies
114 Last ruler of Troy
115 Car histories?
120 Actress Dominique
121 Mouse's lookout
122 Lowest deck
123 Youngest Brontë sister
124 Readies the presses
125 Dubliner's republic
126 Before the twenties
127 Top Romanov

DOWN

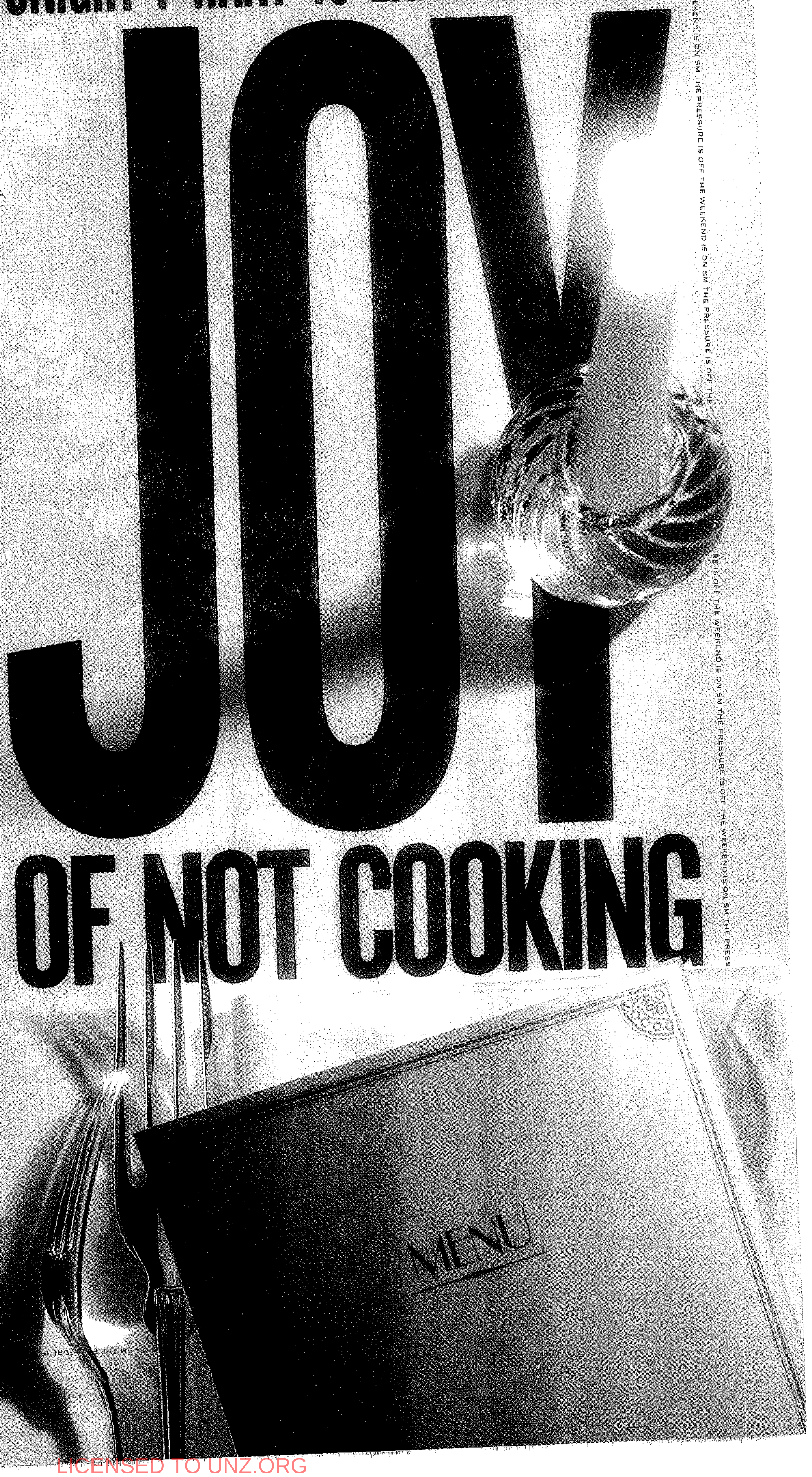
1 Decides, with "for"
2 Underdone
3 Result of a post office fire?
4 Soho coin
5 Show to be erroneous
6 Columnist's tidbit
7 Seem to mean
8 Koch namesakes
9 Edict
10 Pipe feature
11 Paroxysm
12 Floating zoo
13 Pleads
14 Former kernels?
15 Garden-party gowns?
16 Der —— (Adenauer)
17 Canonized femme: abbr.
21 Wrong way for Greeley
23 Votes in
24 Ninny
30 Dunce's seat
32 Memory blank
34 What to do when a monarch falls?
35 N.Y. drive
36 Female ruff
37 Pedro's "Positively!"
38 Cousins' pops
39 Tin Pan Alley great
42 Wedding aides
46 Garage-sale warning
47 Game official
49 Unlock: poetic
51 M.D.'s associates
54 Spumante locale
57 Anguish
58 Person masquerading as a gangster?
59 Kennel pests
61 Beatle wife
62 Romp
65 Dramatist David
66 Customary practice
67 *Stolen sausage?*
68 "On a Grecian Urn," e.g.
71 Tolerates
75 Gold-rush city of 1899
76 Pleased sounds
77 Suffix for Milan or Peking
79 Base at Shea
80 Hackie's vehicle
81 "Tiny Alice" playwright
82 What's found on the sides of fish?
83 Viking name
84 Remainder
87 Asian land, now Myanmar
90 Drive-in waiter
92 Genuine poems?
93 Abbrs. on radios
94 Worse than a fib
96 Cowboys do it
101 Balzac "Père"
104 "La Douce"
106 Las Vegas game
107 Footballer Tarkenton
108 Bishop of Rome
110 Tuesday appliance
112 Capp's "Hyena"
113 French-Belgian river
114 Penultimate Greek letter
116 William Tell's canton
117 Paver's goo
118 Unwrought metal
119 Abzug wear



Solutions to last week's puzzles appear on page 99.

THE WEEKEND IS ON℠ THE PRESSURE IS OFF

TONIGHT I WANT TO EXPERIENCE THE JOY OF NOT COOKING



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or aloof is to misread him.

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